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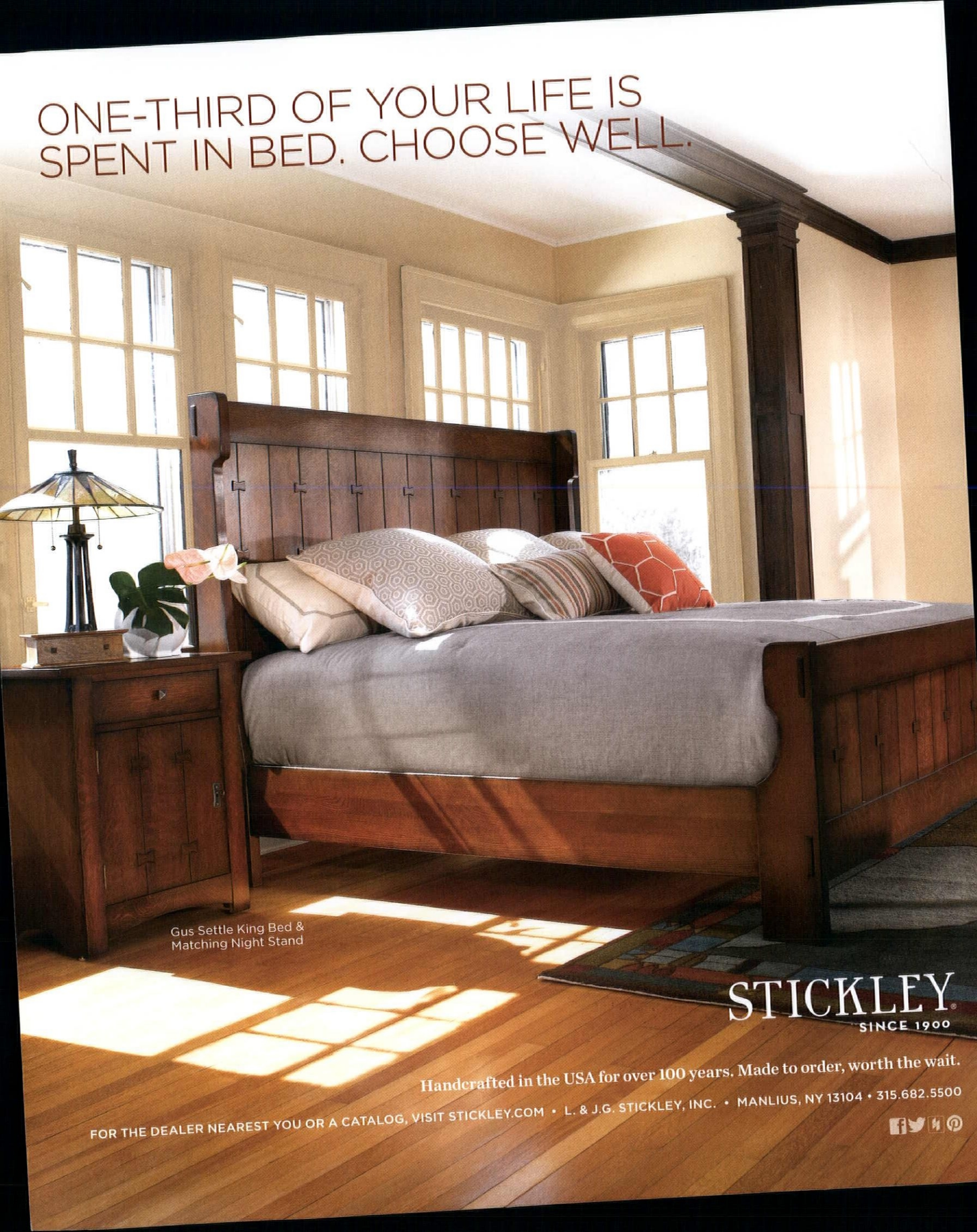
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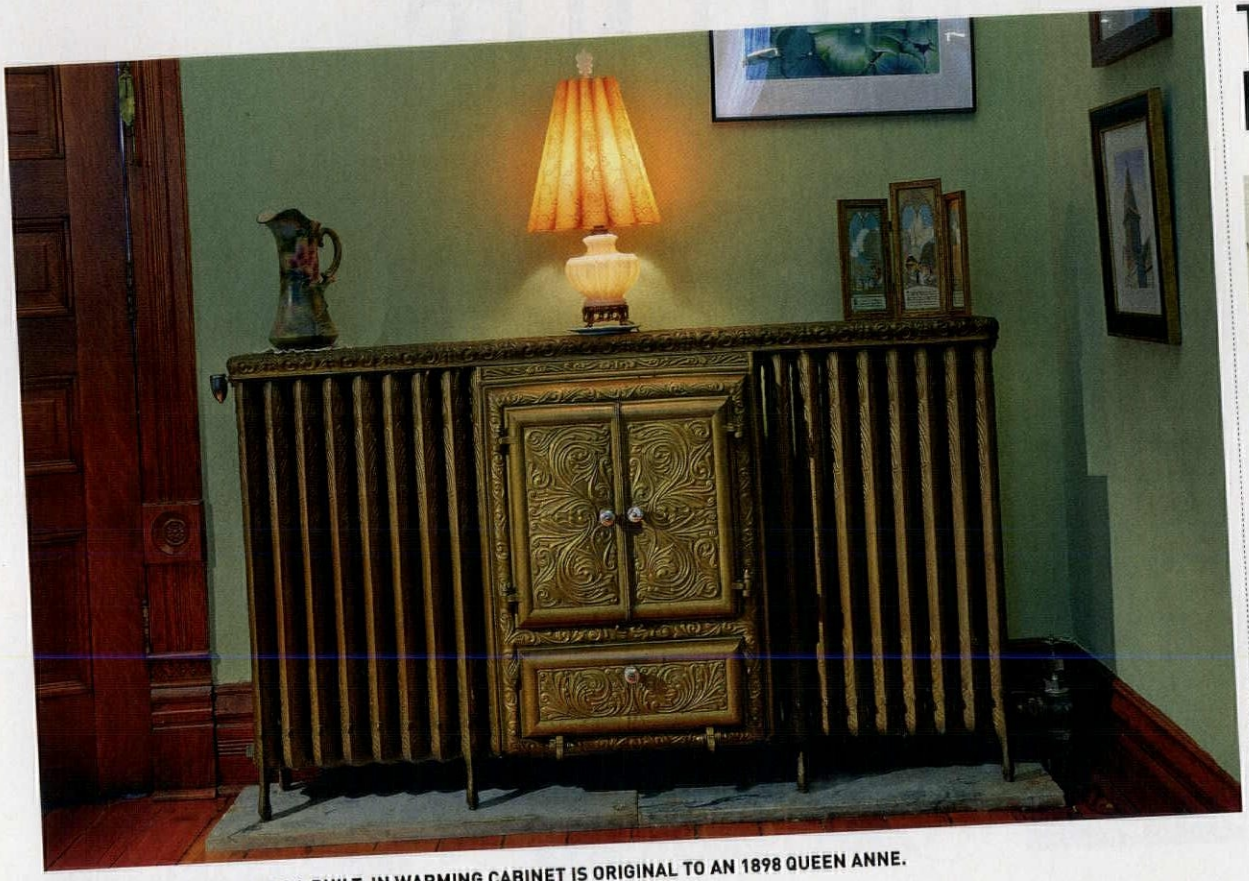
COVER PHOTO BY **EMILY HAGOPIAN**. SEE STORY ON P. 84.



AN ORNATE RADIATOR WITH A BUILT-IN WARMING CABINET IS ORIGINAL TO AN 1898 QUEEN ANNE.

Keeping warm is a hot topic

this time of year, especially after last winter's frigid Polar Vortex. How well do you understand your heating system? Our article "Heating the Old House," which starts on page 44, can help you fine-tune it and shore up energy savings (and keep cozy!).

When it comes to warming up your décor, we've got that covered in this issue, too—from a look at Victorian picture-hanging devices and tips for stenciling your own borders and friezes (see Quick Makeovers, page 56) to the right way to install an array of paneling and wainscoting treatments (see "Panel Discussion," page 70). As with most things old house, traditional elements will carry you a long way!

If kitchens are on your to-do list, we've got two envy-inducing examples in our first home tour and Success! (see pages 8 and 34). And if those don't satisfy your hunger for kitchen ideas, I invite you to join us at the Historic Home Show in Valley Forge, Pennsylvania, on February 6, where Patricia Poore and I will launch our new educational seminar, Old House University. We'll discuss planning a kitchen, the basics of DIY for home-owners, creating the perfect sympathetic addition, and how to design period interiors around your house's style. Register online at **historichomeshow.com**. Hope to see you there!

JOIN PATRICIA POORE AND ME ON FEBRUARY 6 FOR OUR BRAND-NEW EDUCATIONAL SEMINAR!

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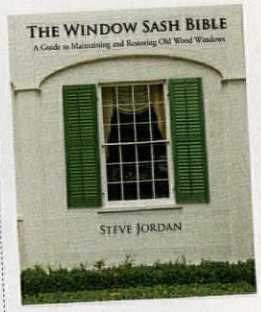
THIS MONTH



WINDOW HELP
Tight windows and storms also keep houses warm. Longtime OHJ contributor Steve Jordan has a definitive new book on the subject: *The Window Sash Bible*. Learn more at windowsashbible.com.

OUR LATEST VIDEO
Don't miss our newest Old House Design Hub video release, which explores the hallmarks of Arts & Crafts furniture. Find it at **bit.ly/acfurniture**.

TOP, BOTTOM RIGHT, COURTESY OF **FOUNTAINHEAD WOODS**; PORTRAITS BY **CARLA T. BARRETT, BRUCE MARTIN**

Old House JOURNAL

This year I will finally outfit the garden with period plantings and an inviting stepping-stone path.

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Demetra Aposporos

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To finish restoring the floors and woodwork in our library so I can spend snowy days curled up with a good book.

ASSISTANT EDITOR
Lori Viator

I'd love to salvage a mantel for my fireplace—one with an ornate flair, like Rococo or French Baroque.

DESIGNER
Megan Hillman

JUNIOR DESIGNER
Emily Levine

It's a long way away, but I want to expand my garden to include flowers and more veggies.

MULTIMEDIA SPECIALIST
Andrew Bydlon

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Brian Campbell, Mark Clement, Regina Cole, Brian D. Coleman, Lynn Elliott, Steve Jordan, Rob Leanna, John Leeke, James C. Massey, Shirley Maxwell, Mary Ellen Polson, Andy Olenick, Ray Tschoepe

Enjoy more, spend less.

EDITOR EMERITUS, AT LARGE
Patricia Poore

To not complain about the heating bills until after I've weatherstripped all the exterior doors.

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Danielle Small

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Becky Bernie
Carol Murray

To pick out a paint color and paint our kitchen and dining room, which is one big space.

To finish the paint job and the widow's walk project that both got stalled last year!

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WE ASKED: WHAT'S YOUR OLD HOUSE RESOLUTION FOR 2015?

Paint my 1924 Foursquare Sears house.

To save up enough for skylight installation in our kitchen. Without a single south-facing window, our home truly lacks natural light during the day.

Finally face the house-painting project.

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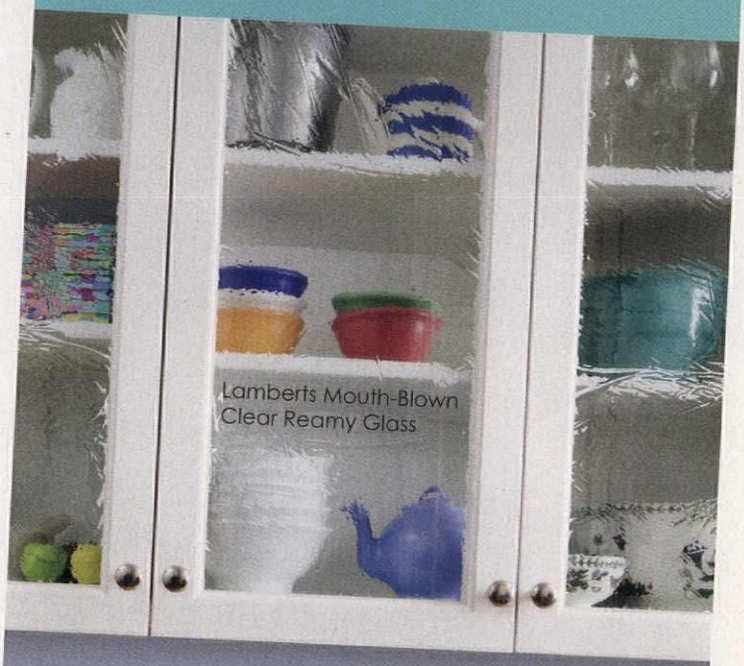

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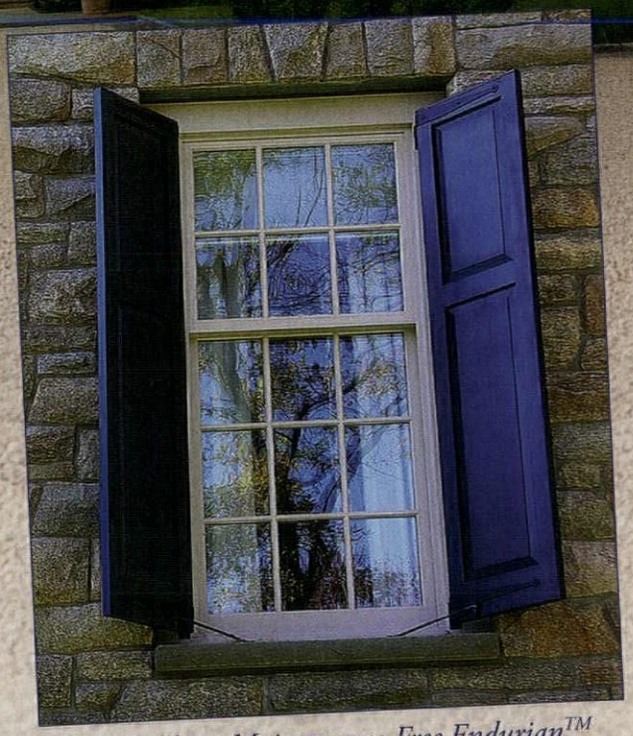

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Inspire

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A pitch-perfect renovation plays up Arts & Crafts leanings.
+ IDEAS FOR KITCHEN HARDWARE

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TUDOR UPDATE

THIS DECEPTIVELY SIMPLE 1937 HOUSE OFFERED STURDY BRICK CONSTRUCTION, HEAVY MOLDINGS, AND ROMANTIC ARCHES—EVEN BATCHELDER TILES. **BUT IT NEEDED TLC.**

BY BRIAN D. COLEMAN / PHOTOS BY WILLIAM WRIGHT

A PANTRY WITH AN ARCHED CEILING (FOREGROUND, OPPOSITE) SEPARATES THE NEW KITCHEN FROM THE MAIN HALL WITH ITS BUILT-IN BENCH, WHERE YODA, A PEMBROKE WELSH CORGI, WAITS FOR DINNER.

Honesty of construction and simplicity of design, an emphasis on the beauty and power of nature—the basic tenets of the Arts & Crafts movement have a universal appeal. And so it was perfectly natural that when these homeowners found a 1937 brick Tudor perched on a steep Seattle hillside, they didn't hesitate to imbue it with an Arts & Crafts aesthetic to complement its open layout and timeless design.

The home had had just three previous owners and was remarkably intact. Broad west-facing windows let light flood into the rooms even on the grayest of Pacific Northwest days, with breathtaking views of Puget Sound and spectacular sunsets over the Olympic Mountains beyond. Attractive original details survived, including leaded-glass windows, warm mahogany trim, a handsome Batchelder tile fireplace in the living room, and even the original laundry chute in the upstairs hall. The large lot would allow the homeown-

ABOVE: IN THE DINING ROOM, A VINTAGE ART DECO ARTICHOKE-THEME VASE RESTS ON THE INLAID HARVEY ELLIS-DESIGNED SIDEBOARD, A REISSUED PIECE BY STICKLEY.

ARTS & CRAFTS FURNITURE INCLUDES THE REISSUED STICKLEY OAK PEDESTAL TABLE AND CHAIRS. IN ITS SIMPLICITY, THE MODERN ARTEMIDE LOGICO SUSPENSION TRIPLE CHANDELIER IS A GOOD FIT.

ers, both avid gardeners, enough room for both sunny Mediterranean and peaceful shade gardens, something they had always yearned for. All the house needed, they thought, would be paint and a few straightforward, cosmetic updates. But, as they would find out after moving in, they were sorely mistaken.

The bathrooms needed updating, and the kitchen needed some TLC: It had charming cabinets, but there was no counter space, and it was dark and cramped, separated from the adjoining light-filled dining room by an oversized china hutch that had to go. The real horror story turned out to be more serious, they discovered during their first winter. The previous owners had installed a hot tub on the rear deck, and in the process had completely blocked all of the exterior drains, causing storm water to back up and flood the basement during every rainstorm. The basement became unusable, contaminated with perpetual mold, mildew, and odor. Plus, windows throughout the house were rotten and so poorly sealed that five-foot jets of rainwater would regularly spray across the living room during gusty winter storms.

At first the couple thought they could approach the restoration slowly, tackling one room at a time as their budget and schedules allowed. But once they realized the extent of repairs that were needed just to make the house livable, they decided to bite the bullet and restore it all at once. They wanted a place to live within a reasonable amount of time. Happily, they were able to complete the entire project in just under a year.

The water incursion was corrected with French drains; heating and electrical systems were updated. Inside, they started at the top. They gutted the main bath upstairs, putting in a shed dormer to add space for a jetted soaking tub, shower, and double sinks. Heated limestone floors

CRAFTSMAN SETTLES

The even-arm or box settle is the preferred "couch" for Craftsman and Prairie living rooms. More evolved than a pew or bench, less delicate than a settee, a settle is comfortable when outfitted with leather cushions and piled with pillows.

AN ANTIQUE GUSTAV STICKLEY EVEN-ARM CRIB SETTLE WITH CANTED SIDES AND A LOOSE LEATHER CUSHION ON A CANE DECK, RECENTLY SOLD BY RAGO AUCTIONS.

A WRIGHT-INSPIRED PRAIRIE LOVESEAT, OR SHORT SETTLE, FROM BERKELEY MILLS.

A CUSTOM-MADE BACKLESS BENCH SETTLE IN THE STYLE OF GREENE & GREENE, BY VOORHEES CRAFTSMEN OF PASADENA.

Watch the Video

Learn more about Arts & Crafts furniture from editors Demetra Aposporos and Patricia Poore at **bit.ly/acfurniture**.

THE FRONT HALL OPENS INTO THE BRIGHT LIVING ROOM, WHERE A STICKLEY OAK SETTLE FACES THE FIREPLACE SET WITH BATCHELDER TILES. MAIN ROOMS ARE SEPARATED BY WIDE ARCHED OPENINGS, A COMMON ROMANTIC REVIVAL MOTIF.

THE KITCHEN WAS BUMPED OUT SIX FEET ON THE RIGHT FRONT OF THE HOUSE. OVERSCALED BRACKETS ON THE ISLAND WERE COPIED FROM HEAVY MOLDINGS ELSEWHERE IN THE HOUSE.

BELOW: AN ANTIQUE INUIT SEALSKIN VASE RESTS ON THE ORIGINAL LAUNDRY CHUTE IN THE UPSTAIRS HALL. **RIGHT:** COLORFUL MID-CENTURY ACCENTS POP IN THE BLACK AND WHITE KITCHEN.

were a wise indulgence. Painted woodwork throughout the house was stripped, refinished, and replaced as needed to match original mahogany trim, and rotted windows were updated with energy-efficient replacements. All of the brickwork was repointed, inside and out. The original Batchelder tiles surrounding the living room fireplace were cleaned, and the firebox got an efficient insert, eliminating smoke. Original fittings were recycled wherever possible; the old kitchen sink and faucets were relocated to the utility room, and the old kitchen cabinets were reused in the laundry room.

Because both homeowners are ardent cooks, they decided to enlarge the kitchen. Leaking French doors were replaced with a period-appropriate but weather-efficient six-light back door, and the overbearing china hutch that blocked the kitchen from the dining room was removed, opening the room to views of Puget Sound. The entire kitchen was extended out six feet across the front of the house, allowing more cabinet and counter space. A box-beam ceiling added more Arts & Crafts sensibility. Craftsman Tudor detailing was repeated on the butcher-block-topped center island, and a short passageway between the foyer and kitchen became a small pantry with floor-to-ceiling cabinets. Here the new arched ceiling repeats the

PERIOD TILE

The original Batchelder-tiled fireplace in the living room was carefully restored. Ernest Batchelder started his tile-making at his home in Pasadena in 1908. The unique tiles were sold in virtually every major U.S. city and installed in restaurants, churches, and many a modest bungalow. Today several companies make reproduction Batchelder-inspired tiles.

ABOVE: IN THE STAIRWELL, A HAND-CARVED SOAPSTONE VASE FROM VIETNAM RESTS IN THE NICHE THAT HOLDS THE ORIGINAL DOOR CHIMES. **LEFT:** OLD AND NEW MINGLE IN THE MASTER BATH, WHERE THE WAINSCOTING AND SUBWAY TILE ARE VINTAGE, AND THE PRODUITS NEPTUNE TUB AND LAUFEN DOUBLE WALL SINK ARE RECENT ADDITIONS.

arched openings familiar in many early 20th-century houses, especially Tudor Revivals. The classic black and white color scheme in the kitchen is enlivened by the couple's collection of colorful serving ware, some of it mid-century.

The Arts & Crafts appeal continues in carefully selected colors and furnishings. A soft, pleasing palette of C2 Paint's warm beige Hush, accented by cool white Frostine in the kitchen and almond-colored Frappe in the stairwell, made just the right backdrop for the rich tones of reproduction Stickley oak furniture. The living room has a Prairie settle flanked by a pair of Morris Spindle chairs, while a Mission Round pedestal table sits in the dining room, along with comfortable Cottage leather-back armchairs and side chairs. A handsome Harvey Ellis Mobile Server beneath the windows helps anchor and balance the room, which was enriched with the vibrant pomegranate tones of Firenze on the southern wall.

A combination of sensitive yet modern updates, design tweaks inspired by the Arts & Crafts movement, and appropriate furnishings has given this modest brick Tudor livability with style.

 FOR RESOURCES, SEE PAGE 95.

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ACCENTS FOR THE KITCHEN

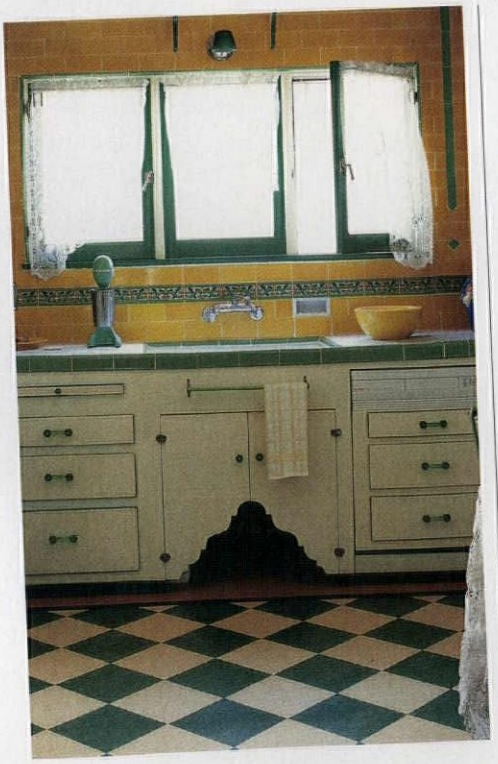
SERIOUS OR WHIMSICAL, HARDWARE SETS A PERIOD MOOD. IT'S JEWELRY FOR THE HOUSE.

Black knobs, bin pulls, and hinges punctuate the white kitchen in the Tudor Revival house featured on the previous pages. Though it's plain and understated, this hardware lends a period note while highlighting the black and white scheme. All kitchens benefit from adding appropriate hardware; in fact, sometimes painting cabinet fronts and switching out the hardware is all the renovation that's needed!

So many period-influenced styles of hardware are available today, in all price ranges. Old-fashioned bin pulls, familiar in Victorian- and Arts & Crafts-era kitchens, come in iron, brass, nickel, and bronze, and in designs from basic to ornate. Bronze, iron, and copper reproductions may be right out of *The Craftsman* magazine, or mimic rustic twigs or Japanesque bamboo. Early American or colonial styles are still in vogue, with much of this work coming from the blacksmith's forge. Neoclassical motifs fit a wide range of homes. Stylish and colorful are hardware styles from the early and mid-20th century, which include Art Nouveau cloisonné (true house jewelry!), Depression glass knobs, Fiesta-colored ceramics, and Streamline drawer pulls.

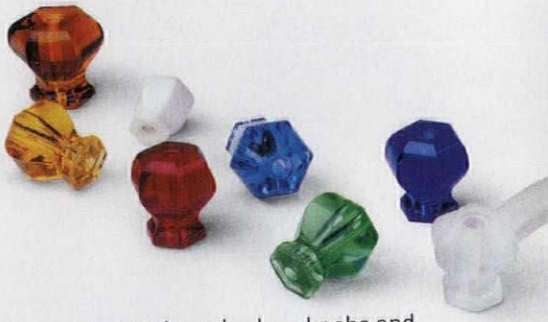
You may choose to match hardware to lighting fixtures, or mix it up. Antiqued brass or bronze lighting looks good with nickel faucets and cabinet hardware in a bungalow, for example. **By Patricia Poore**

20th Century



ABOVE: A set of emerald glass knobs would add color and style to a prewar kitchen; this one's from House of Antique Hardware. **RIGHT:** A re-created Depression-era kitchen with the perfect accessories and a color scheme in yellow and green.

Rocky Mountain Hardware makes this finch knob (as well as a cardinal, woodpecker, and grosbeak) in cast bronze in a variety of finishes.



Crown City Hardware's glass knobs and drawer pulls come in lots of jewel colors, as well as milky white.

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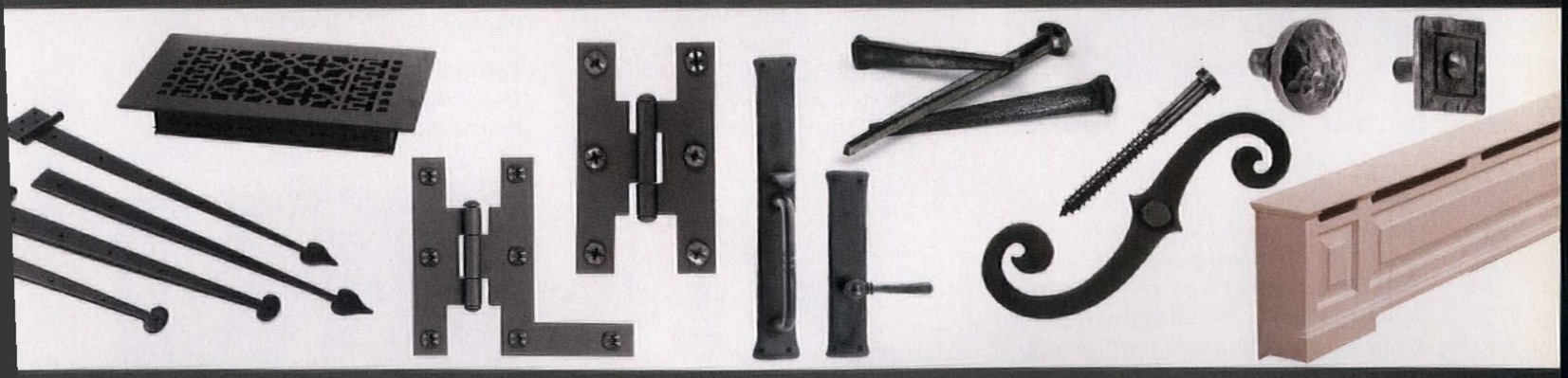

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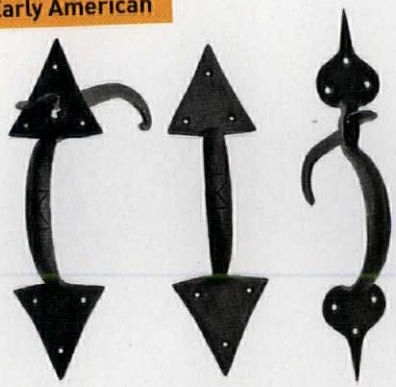
Early American



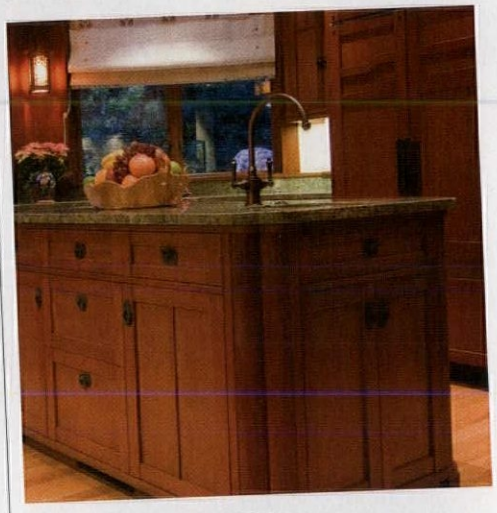
Blacksmith-forged hardware is suitable for early kitchens and in cabins or timber-frame homes. **ABOVE:** An arrow latch and handle and a tulip latch, all made by Fagan's Forge. **BELOW:** Iron rat-tail hinges and latches are used with painted wood knobs in a period-inspired kitchen by Kevin Ritter of Timeless Kitchen Cabinetry.

Victorian

TOP: Iron bin pulls with cast ornament are antique in a Victorian pantry re-created in an 1887 Queen Anne. **ABOVE:** Victorian-style cast solid brass door hinges in brass and bronze finishes, from Van Dyke's.

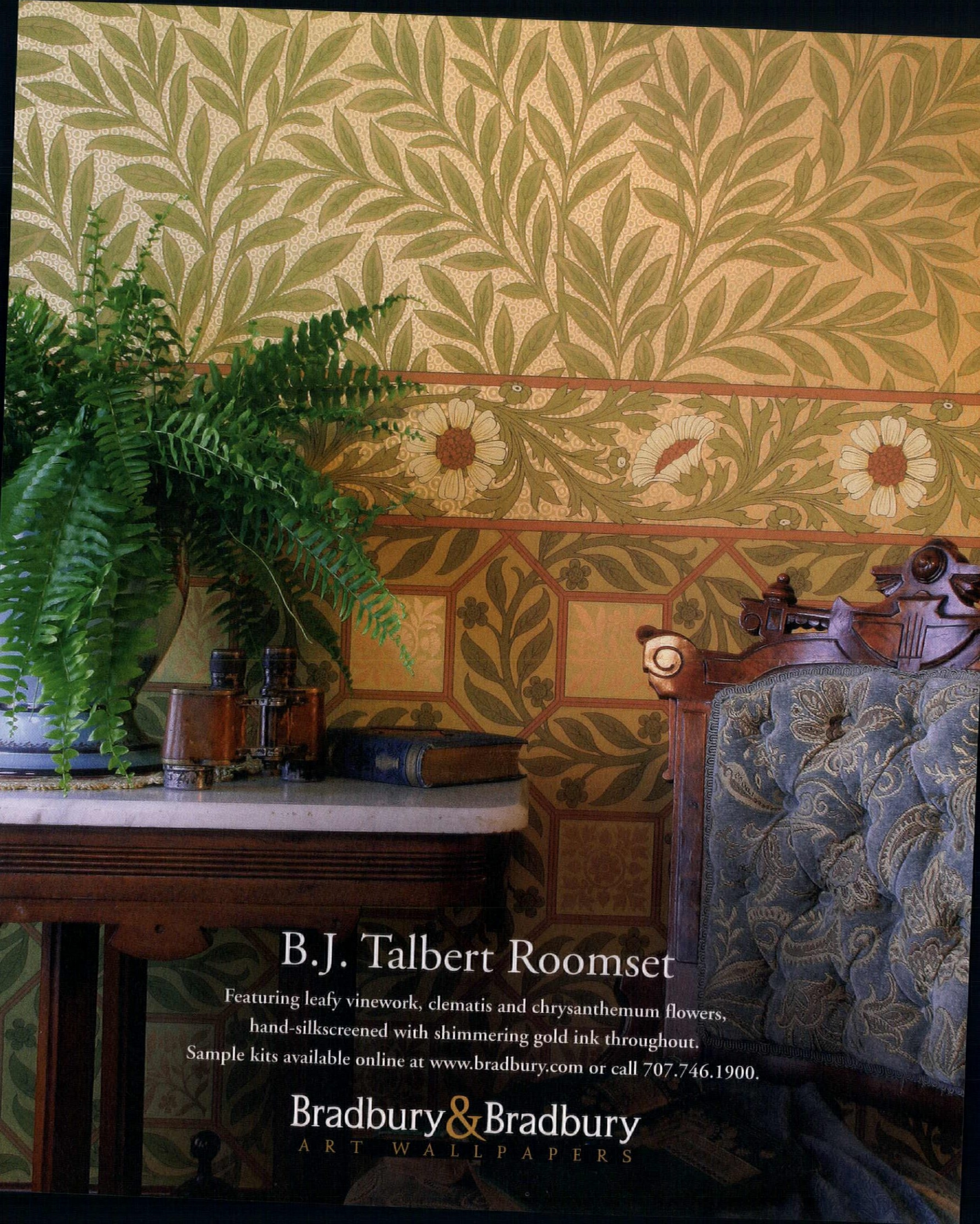
Arts & Crafts

Metalwork was a key craft of the Arts & Crafts movement. In hardware of the period, look for simple, pre-industrial (or even medieval) designs. Revival hardware often has nature motifs or British derivation.



ABOVE/BELOW: Celtic knot-inspired cabinet knobs from Notting Hill Decorative Hardware are suitable for homes both old and new.

Hardware of the Arts & Crafts period encompasses utilitarian iron and nickel pieces, as well as stylized designs adapted from Craftsman furniture hardware—usually made in copper or bronze, but also in iron. Pyramid knobs and ring pulls are common. Simple plates and rings can look either Pilgrim or Tudor, and were marketed as both. **RIGHT:** Rocky Mountain Hardware's twig pulls and pyramid knobs seem to go well together—just as Rustic and Arts & Crafts styles are often compatible.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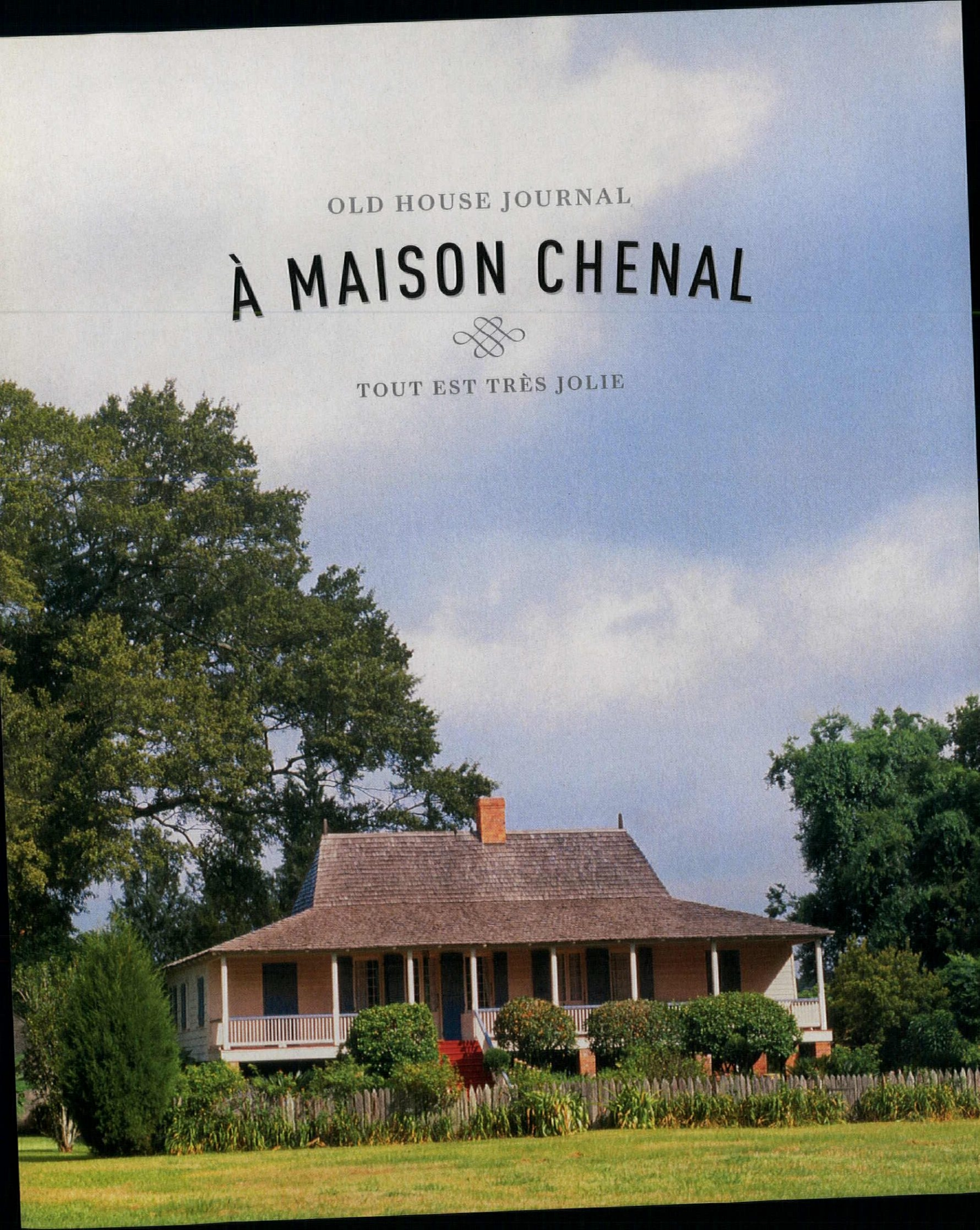
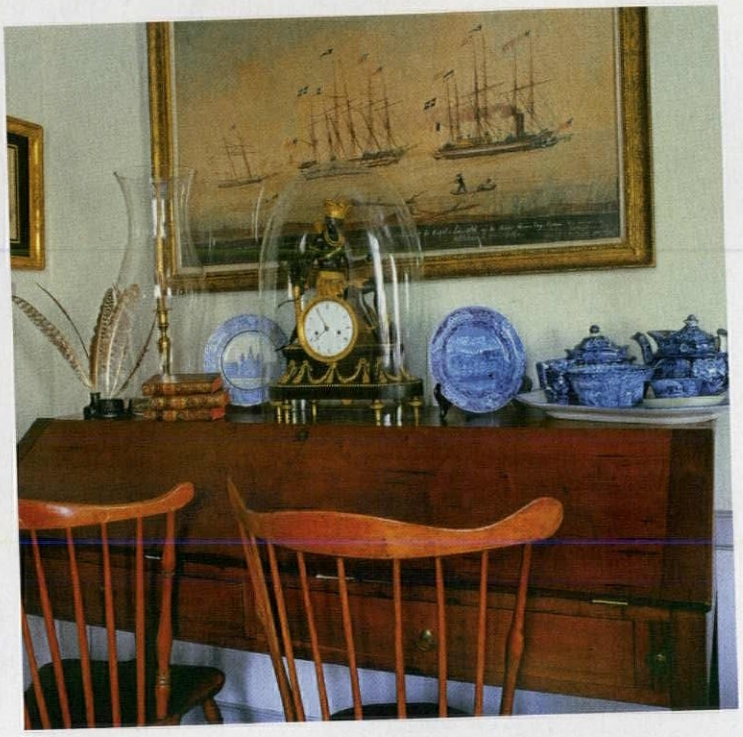


IN THE DINING ROOM, OR *SALLE-A-MANGER*, FURNISHINGS WERE CHOSEN ACCORDING TO DESCRIPTIONS IN EARLY 19TH-CENTURY INVENTORIES AND TRAVEL MEMOIRS.

LEFT: THE *GALERIE* PROVIDES BOTH PASSAGE BETWEEN ROOMS AND OUTDOOR LIVING SPACE.
RIGHT: THE WINDSOR CHAIR WAS A FAVORITE OF EARLY SETTLERS IN LOUISIANA, AS IN NEW ENGLAND.
OPPOSITE: FRENCH DOORS AND CASEMENTS OPEN THE HOUSE TO BREEZES FROM THE *GALERIE*.



Deep roots in Louisiana nourished Pat Holden's love of this area's architecture, culture, and landscape. For decades she has been immersed in the history of Pointe Coupee parish. She and her husband, Dr. Jack Holden, have assembled quite a collection—of buildings as well as furnishings. The centerpiece is a late 18th-century house set within a semicircle of centuries-old oaks. They found the house, slated for demolition, nearby in New Roads; they moved it 11 miles after the owner, happy it would remain in the parish, sold it to them.

Reassembled and beautifully restored, it sits now on Bayou Chenal, a tributary of False River. Dependencies, or outbuildings, dot the back pasture; there's a barn, a henhouse, an overseer's cottage, a *pigeonnier*, a kitchen and laundry building, and a *garçonnière* (young men's quarters). Chickens are free-range, and a mule and horse graze in the pasture.

The Creole experience is deeply ingrained in the house and its collected furnishings, in the garden, and even in the animals kept. The Holdens' knowledge was gleaned from the buildings themselves, and from their extensive study of historic records in libraries and courthouses. They have pored over 19th-century letters and the memoirs of long-ago travelers. In this project, accomplished over decades, they acted as their own architect, contractor, interior decorator, and landscape designer. (Jack's book, *Furnishing Louisiana: Creole and Acadian Furniture 1735–1835*, was published in 2010; it's regarded as the authoritative reference on the subject.)

"We're caretakers of the house," Pat says. "No sense having an old house and taking away its history." She says their challenge was to feel a true connection, to be aware of the ties that join past and present.

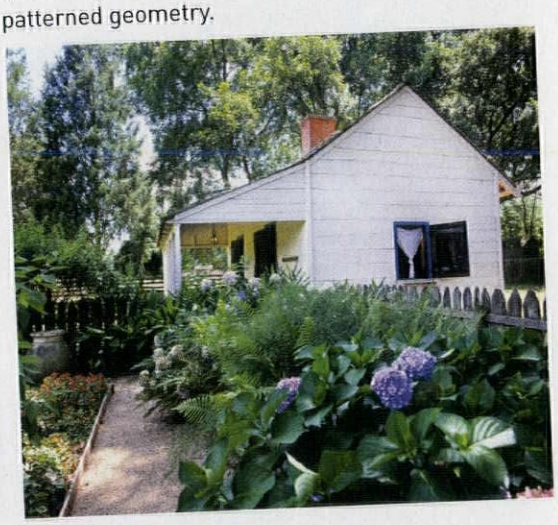
Every building has been suitably furnished; objects range from high-style French antiques brought to Louisiana by 18th-century settlers to vintage farming implements made by local craftsmen. Some furnishings show the influence of Acadians, the exiled French Canadians who resettled in Louisiana. (Acadian is the origin of the word Cajun.) Collections include silver and textiles. Pottery and bottles, paintings, candlesticks, and cookware are in daily use.

Attention was lavished on even small details of Creole life—for example, the ar-

GALERIES
French colonial houses feature these hallway-porches to connect rooms.

A Parterre Garden

"Our garden is a very traditional French parterre, enclosed by a *pieux* fence of riven cypress," says Pat Holden. The couple did careful research on 18th-century rural life before re-creating this true Creole garden, where delicate French roses bloom near ferns native to the Louisiana swamps. Early French settlers introduced their style of garden arrangement, tightly controlled and executed in geometric patterns. But, Pat says, when their plans met with Louisiana's fertile soil and humidity, a new kind of garden emerged: "an overabundance of growth and textures," undergirded by the patterned geometry.



rangement of cups and saucers on the mantel. Doing research, they'd come upon a photograph and several separate mentions of "five china tea and coffee cups and saucers *à la Francaise.*" They know that Dr. John Sibley, a surgeon's assistant in the Revolutionary War who became Indian Agent of the New Orleans Territory in 1805, wrote about a glass globe "open at the top with two golden carps inside" on a visit to New Orleans. Later they found a book about a French artist that showed a similar globe. Pat points to a globe near her living-room window; it has two golden carp. "That's the kind of detail we go into," she says.

Jack explains that French colonial houses did not have hallways; rooms were arranged *en suite* (in succession). For privacy, family members and guests could use exterior *galeries* to move from room to room. The interior today is painted in original colors revealed by scraping through layers of paint. The living room has mellow green walls over a light melon color in the dado. Grays and blues are used in the dining room and two bedrooms. Most of the paints were custom-mixed.

The Holdens bought this house in 1975, when preservation craftspeople and restoration materials were in short supply. The couple frequented flea markets and salvage yards owned by demolition companies, looking for such things as old window glass. Pat says they used an archaeological approach in their restoration, building an accurate picture of the house's original construction and subsequent alterations. "If you examine the house very carefully," she says, "it will reveal its secrets."

Before the move, the house had a double-pitch gable end roof with the break in pitch near the apex. During reconstruction, they examined the truss, large purlin, and nail holes—and realized the original roof had been hipped. Early 19th-century roofs were covered with cypress bark, a durable material that was readily available. Small spaces were left between shingles, which allowed heat to escape from the attic; when it rained, the wood would swell, preventing water seepage. Jack had difficulty locating replacement roofing; he went as far as Oregon and Canada to find thin-cut shingles.

ABOVE: BEHIND THE HOUSE, THE COUPLE PLANTED A TRADITIONAL PARTERRE—A FORMAL, USUALLY SYMMETRICAL GARDEN WITH STRONG GEOMETRY. OPPOSITE: THE MAHOGANY BED WITH A MELON-SHAPED HEADBOARD WAS MADE IN LOUISIANA.

CREOLE SPIRIT
Furnishings are a mix of European and Louisiana pieces.

BOUSILLAGE
Underneath the plaster walls is *bousillage*, a mix of clay and grass (or spanish moss) used as infill between timbers, a common house-building technique in the French colonies.

CYPRESS BEAMS AND OLD BRICK ARE EVIDENT IN THE UNDER-STORY, OR RAISED BASEMENT, ONCE A ROOT CELLAR. THE ACADIAN ARMOIRE HAS A STRONG CANADIAN INFLUENCE. **OPPOSITE:** ARTWORK WAS COMMONLY HUNG ABOVE DOORS IN 18TH-CENTURY FRENCH AMERICA. COLLECTIBLES REVEAL LOCAL CULTURE.

"You can see light coming through the roof," he says. "The attic was done with as much care as the living room; we wanted it to show the construction."

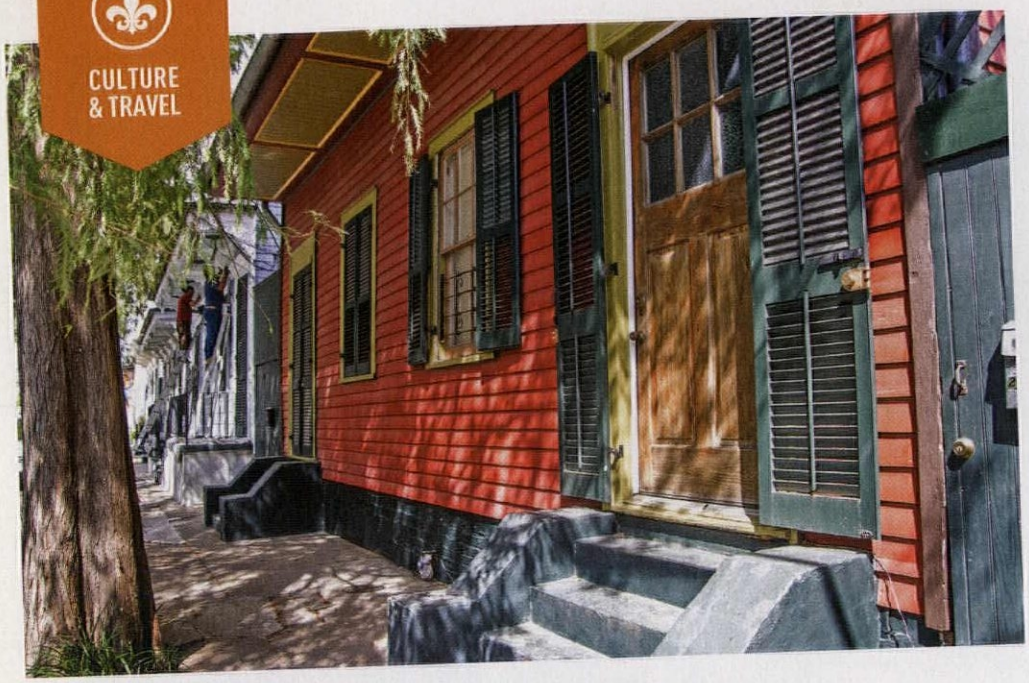
Because they could find no one who knew how to plaster the *bousillage* walls, Jack did the work himself. He found a plastering adhesive that allowed him to plaster over the existing wall. "We didn't want to strip it clean," Pat explains. "A hundred years from now, if someone wants to dig in, they can see all the layers." Electrical conduit was hidden in trenches in the walls.

The batten shutters, original to the house, were found in the attic. "We went to each window to see if it matched," Jack says, explaining that each hook had left a particular mark or groove on the trim and shutter. The sash was missing when they bought the doomed house. With careful research and examination of the jambs and original hardware, they were able to discern that the windows had been single large casements that opened inward, a style common in France but unusual in Louisiana. A set of French doors found in a pile of debris became their template for replacements.

The Holdens make reference to the architectural concept of *tout ensemble*—things taken all together, in context, as one entity. Their assemblage, by staying true to colonial architecture and landscape, preserves a time and place, revealing a French culture modified by local climate, terrain, and materials. Jack says every bit—from the architecture to the furniture to the details—works together. Small but significant motifs repeat—the lozenge or diamond form, for example, that's evident on an old armoire, on a mantel, and in the garden. The Creole culture is reflected when tiny imported pink roses vine across a rustic cypress fence, and when refined French antiques sit beside Louisiana-made pieces. *Tout ensemble, c'est tres jolie.*

More Online

Learn more about French Creole architecture at **oldhouseonline.com/french-architecture**.



LEFT: AN INTACT ROW OF CREOLE COTTAGES, NEWLY PAINTED, ON CHARTRES STREET IN THE MARIGNY. BELOW: A GINGER-COLORED VW BUS PARKED AT THE CORNER OF ROYAL AND SPAIN. BOTTOM: A RESIDENT OF CHARTRES STREET.

FAUBOURG MARIGNY IN NEW ORLEANS

Filled with old-timers and artists, The Marigny is a bohemian neighborhood against a backdrop of pastel Shotgun houses and colorful Creole cottages. **Story and photos by Deborah Burst**

I'm a native of New Orleans, and my favorite pastime still is to drive, walk, or bicycle through our vibrant neighborhoods filled with old houses. From music clubs to a rum distillery, creative culture buzzes in the city's Faubourg Marigny district, just outside the more famous, often hectic French Quarter. It offers a colorful cityscape, lots of history, and laid-back comfort.

Referred to locally as The Marigny, the roughly triangular neighborhood is up against the Mississippi River. Shaded by banana leaves and palm trees, it's a kind of liberated village where stargazers and daydreamers lounge in cafés amidst cottage rows. This is a cosmopolitan neighborhood, with residents from all over the world.

HISTORY

The Marigny took shape in 1806, when Bernard de Marigny, a Creole *bon vivant*, subdivided his plantation into building lots. A mix of Creoles, Caribbean free people of color, German and Irish immigrants, and other Americans were the roots of today's mix of singles, couples, and art-friendly entrepreneurs. Citizens rescued the neighborhood from urban renewal, and in 1974, The Marigny was listed as a historic district in the National Register.

LIFESTYLE

The cast of characters embraces everyone: moms with strollers as well as a mutton-chopped artist pedaling along with his baby goat in the bike basket. Taking after the original M. Marigny, *joie de vivre* is enjoyed by residents and visitors who mingle in restaurants, nightclubs, and coffee shops, art galleries and architectural salvage stores. Down Esplanade Avenue within walking distance of the French Quarter, Frenchman Street hosts two blocks of 19th-century storefronts with a dozen or more music clubs featuring New Orleans funk, rock, jazz, and blues.

Celebrate with a tour and sampling at Old New Orleans Rum, the distillery founded by artist James Michalopoulos, along with other artists and musicians. It occupies an ancient cotton warehouse on Frenchman Street. Nearby, relax or rent a bike at Washington Square, a public park shaded with a double allée of oak trees; the park was restored to its original European layout in the 1970s.

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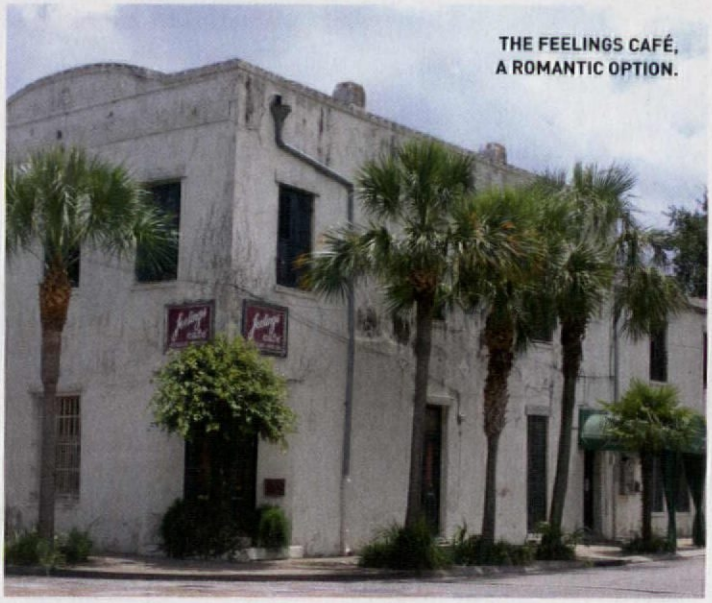

THE FEELINGS CAFÉ, A ROMANTIC OPTION.

THE NEIGHBORHOOD

Faubourg Marigny is a roughly triangular or trapezoidal neighborhood separated from the French Quarter (*Vieux Carré*) by Esplanade Avenue. The area rides the curve of the Mississippi and extends north to St. Claude Avenue.

ARCHITECTURE

Walk or bike past rows of French and Spanish architecture splashed in tropical colors; you'll also see stately white Greek Revival houses and mansions with leaded-glass doors and wrought-iron fences. Beautiful Creole and neoclassical cottages, abandoned by residents moving to the suburbs in the 1950s, have been restored and painted in gold, red, and mossy green hues. Blooming crape myrtle trees draped with Mardi Gras beads line the sidewalks. On the narrow roads you'll see everything from new BMWs to vintage Volkswagen buses.

BELOW: PAINTED IN PASTEL BLUE, THIS CLASSIC SHOTGUN HOUSE RETAINS ITS VICTORIAN EMBELLISHMENTS.

WHERE TO EAT

One of the most romantic restaurants in the city and part of a centuries-old plantation, **Feelings Café** serves a seductive menu with soft-shell crawfish along with veal, seafood, and duck entrees. Sip a cocktail in the courtyard surrounded by palms and banana trees while listening to music from the Patio Lounge.

Near the river, **Cake Café** crafts a sweet and savory breakfast/lunch menu with freshly baked breads, bagels, and heavenly cinnamon rolls. Pastel paintings hang on pumpkin-colored walls. Try their specialty cupcakes; flavors include key lime, red velvet, and Sazerac, named after the local cocktail.

Hang with the locals at **Mimi's in the Marigny**, which has prime-time drinks, savory Spanish tapas, and dancing. Chomp on their lollipop lamb chop, the goat-cheese *croquetas*, or—if you're adventurous—the chef's Trust Me plate. (You'll be glad you did.)

Fill the tank with espressos and double capps made with fresh-roasted coffee beans unloaded on the docks days before. Locals enjoy a good cup of joe from the **Who Dat Coffee Café**, along with the owner's entertaining wit; he offers wall space for budding artists and photographers For more chic décor, go to the **Orange Couch** for a hot or iced Vietnamese coffee (and get "a military-grade caffeine buzz").

HELPFUL CONTACTS

- **PRESERVATION RESOURCE CENTER** prcno.org They offer a brochure with a self-guided historic places tour. Find it online, call (504) 581-7032, or visit the office during business hours at 923 Tchoupitoulas Street.
- **NEW ORLEANS TOURISM** neworleansonline.com
- **FRENCHMAN STREET** bars and eats: frenchquarter.com/nightlife/FaubourgMarigny.php
- Within The Marigny is local **RADIO STATION WWOZ** (90.7 FM), which plays only local bands; listen online.

MAP BY MEGAN HILLMAN

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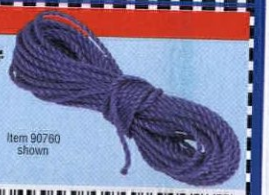

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THE SINK ON LEGS CAME FROM A SALVAGE YARD. A REFRIGERATOR IS DISGUISED BEHIND WHAT LOOKS LIKE AN ICEBOX. THE CUPBOARD AT RIGHT IS ORIGINAL.

FULLY FUNCTIONAL

Yet this kitchen in a 1906 Queen Anne looks like an original.

By Chris and Audry Bond / Photos by Blackstone Edge Studios

Handsome yet modest in size, our late Victorian-style house had period details waiting to be brought back when we bought it. But the 1970s kitchen—with orange sink and orange flooring, turquoise paint, and a country-rooster frieze—had to go. Rats had chewed through the dishwasher drain hose, so it flooded the kitchen the first time we used it. There were holes in the plaster walls and ceiling.

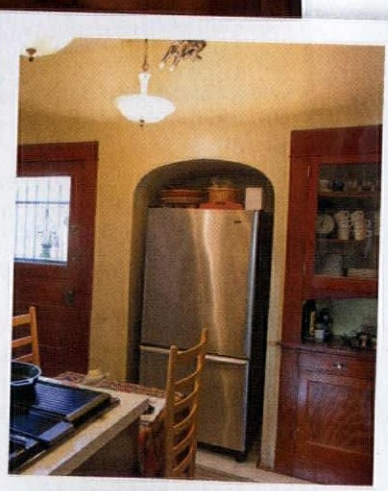
It took us 20 years to restore the rest of the house, and then we tackled the kitchen. The project started when Audry, fed up with being housebound during an ice storm, picked up a sledgehammer. Despite that impulsive beginning, the project went smoothly and took only seven weeks. That's because we brought in historical consultant Karla Pearlstein and designer Matthew Roman, who did detailed drawings of every feature and placement.

The kitchen, just 10' x 12', is as convenient and well appointed as a modern one. The dishwasher and refrigerator hide in plain sight; the seven-burner stove with newly electric ovens is a dream to

HIDING THE FRIDGE

The refrigerator cabinet face is wholly custom, designed by Matthew Roman, who referenced illustrations of icebox units from his collection of old catalogs. Brass reproduction hardware is authentic. The appliance's placement on an exterior wall furthers the impression that it's an icebox.

The Liebherr refrigerator hidden behind the cabinet is sold as a fully integrated, seamless unit designed to be used with custom cabinetry, a step beyond built-in.



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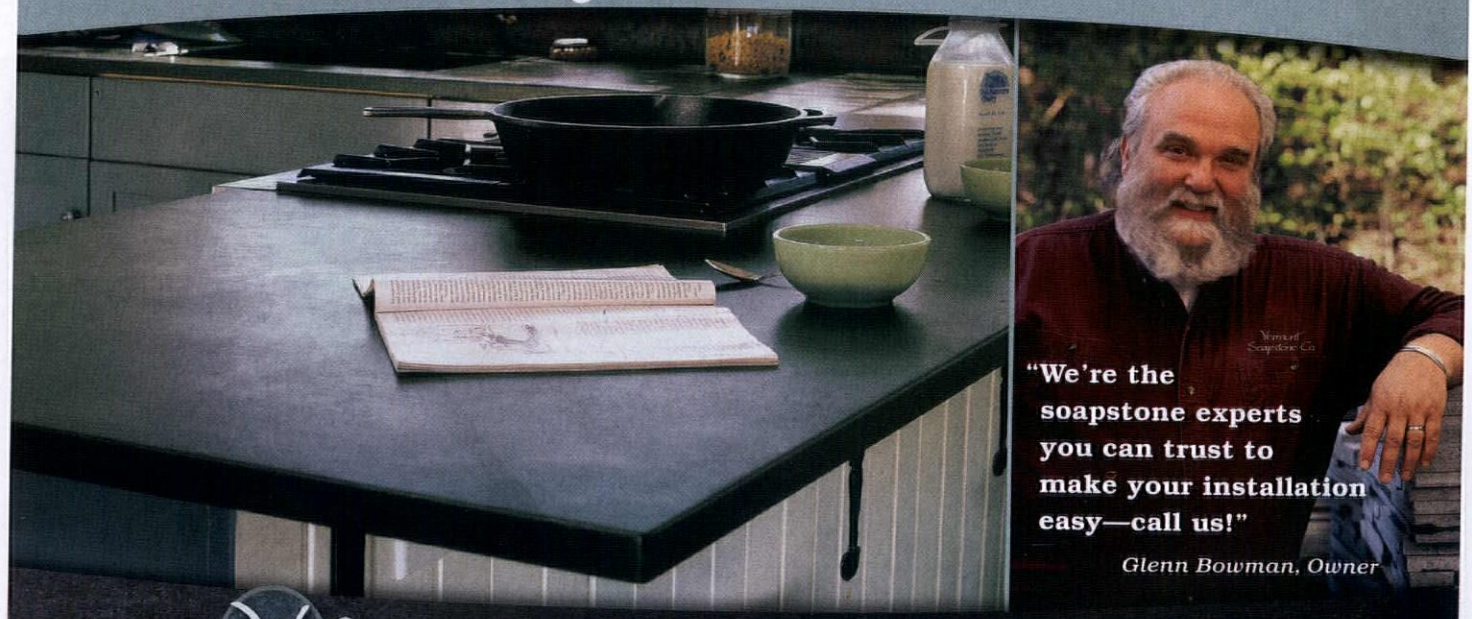

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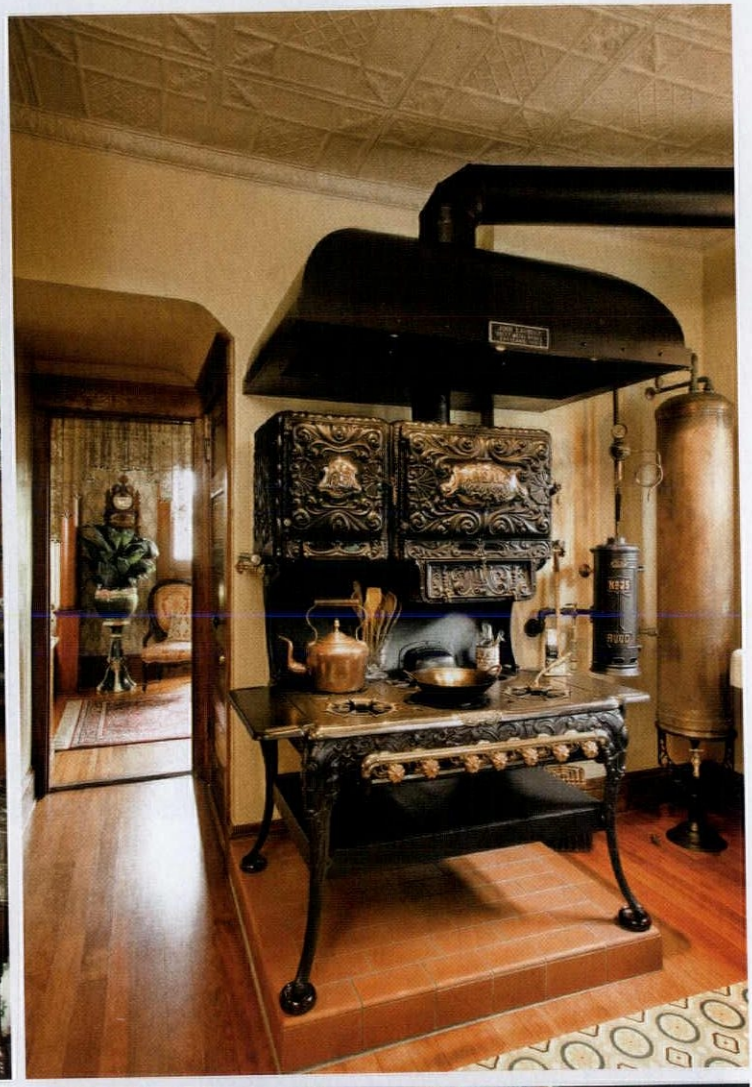

use. (It was restored by Dave Erickson of Littleton, Massachusetts, who also fabricated the hood. We needed a team of piano movers to get the 735-pound cast-iron stove into the room, where it sits on a masonry pad.)

We took pains to make the room look as old or vintage as the rest of the house, and to blend it with restored rooms just beyond the door. (The kitchen opens to the very Victorian dining room, shown above.) We painted the kitchen's new tin ceiling in a color that suggests the patina created by smoke and cooking grease. We kept a fir pantry cabinet that had somehow survived, and had new cabinets made to match it. Lighting fixtures are antique, as is the 1905 farmhouse sink with an integral backsplash and drainboard. A painted canvas floorcloth with a washable finish adds some color and softness while protecting the wood floor.

THE 1899 REAL ECONOMY STOVE HAS A NEW, CUSTOM-MADE STEEL HOOD AND PIPE PAINTED WITH STOVE BLACK. THE WATER HEATER AND TANK ARE DISPLAY PIECES ONLY; THEY ARE NOT HOOKED UP.

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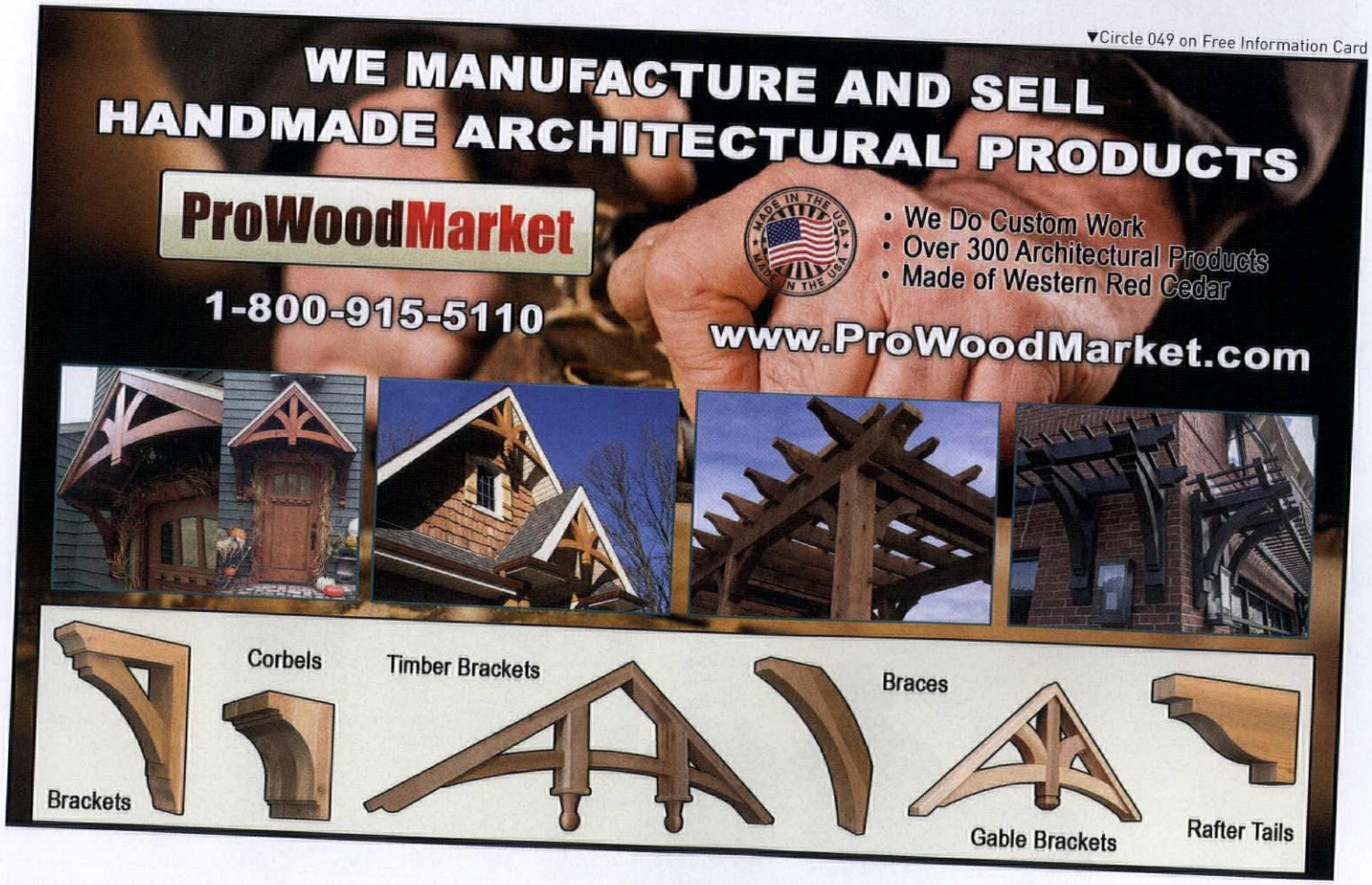
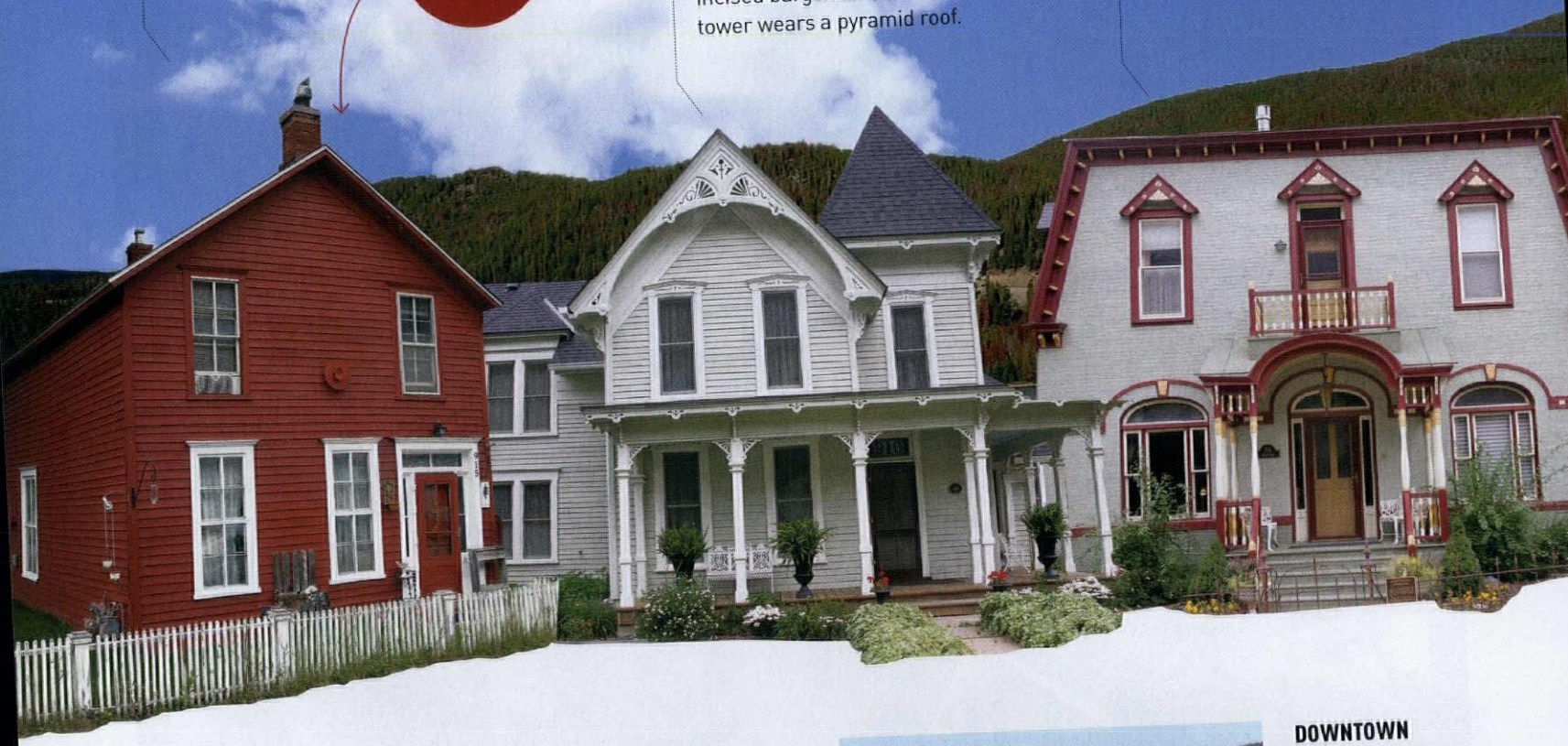


MINING VERNACULAR
Simple yet dignified, this gable-front frame house on Taos Street is typical of vernacular building in the old gold- and silver-mining Rocky Mountain towns. The three-bay façade has an embellished entry with sidelights and an over-door transom.

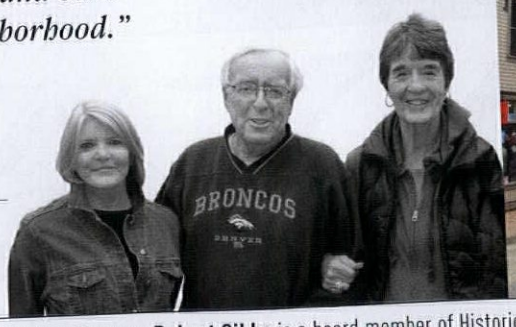
VICTORIAN DETAILS
The ca. 1881 Buckley House is typical of Georgetown's larger homes, those built by a prosperous, managerial mining class. Typically late Victorian, the asymmetrical house has a style somewhere between Queen Anne and Eastlake. A veranda wraps around the picturesque massing. Topping the house is a prominent front gable with an arched and incised bargeboard. The low tower wears a pyramid roof.

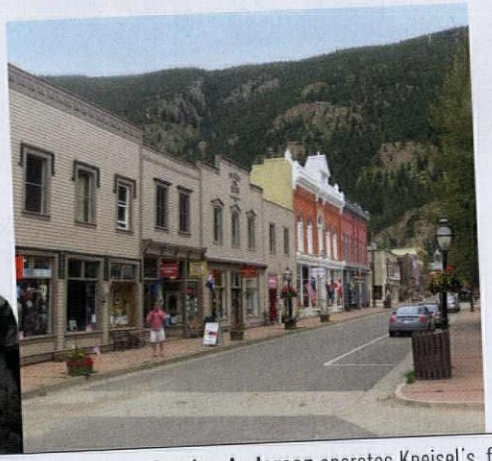
UNIQUE IN BRICK
The 1892 Cornish House is one of only a handful of brick homes here. Its unique appearance may best be described as a flat-fronted mansard; the mansard roof shows up only on the sides of the house. Also distinctive are the elliptical arches: over the entry porch, and as hood moldings in the brick over the triple windows that flank the entry.



"Preservation, merchants, tourism, residents—Georgetown is a spicy mountain stew, [and ours is] an unbelievable neighborhood."

NANCY HALE





DOWNTOWN
Georgetown's historic business district attracts residents and visitors alike. (The Kneisel & Anderson Market is still in business after 131 years.)

 Nancy Hale directs Hamill House Museum. **Robert Gibbs** is a board member of Historic Georgetown. **Coralue Anderson** operates Kneisel's, founded by her great-great-grandfathe

Silver Queen / *Georgetown, Colorado*

Georgetown is the silver queen of the Rockies and a gold mine of Victorian architecture. Natives and newcomers alike are determined to preserve the town's 211 grand and not-so-grand Victorian-era buildings, which range from log cabins to mansions. Following a gold strike in 1859, mining encampments dotted the craggy terrain west of Denver. The gold played out, and silver took its place. Once reachable only by roads snaking through passes, this area attracted tourists after the railroad arrived in the 1870s. The Great Depression took its toll, but creation of the Georgetown–Silver Plume National Historic Landmark District in 1966 started a new life for the town. **Text and photos by James C. Massey & Shirley Maxwell**

LOCAL LANDMARK
The 1872 McClellan House has been handsomely restored, retaining its unusual details and bands of color. The entry is on the side, with the gable end facing the street. It is a frame house, the boards applied vertically for the walls and used to imitate masonry quoins at the corners. Flattened tin was applied over the siding. The lintels, too, are original.

FOURSQUARE VILLA
Leaning toward Italianate, this two-story house has foursquare massing with a two-story side bay, a hipped roof with a deck, and Victorian wood ornaments. Typical of Georgetown houses, it is wood-framed with a full front porch. The trim is unusual.

GOTHIC REVIVAL
Built in 1867 and enlarged by silver-mine owner William A. Hamill in 1879, this Gothic Revival house is Georgetown's finest. Now a museum, the house has a prominent center-front gable featuring a double window with Gothic arches. The first-floor paired windows are topped by handsome label moldings (square-arched hood molds).

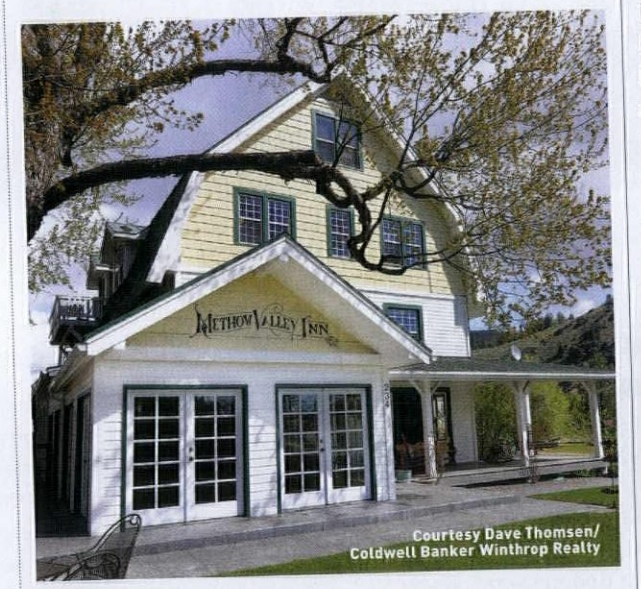
GO ONLINE TO VOTE!
READERS' PICK
FACEBOOK.COM/OLDHOUSEJOURNAL

Courtesy Becky Blake/Weis Realty Executives

DOVER, KS / $349,000
The 1865 Folk Victorian Sage Inn was built of 18"-thick limestone by two stonemason brothers as a stagecoach stop. The National Register property tripled in size in 1878 with an expansion that included a columned front porch. Interior features include wide-plank floors and original doors. There's also a restored 1920s gas station on site.

Inn Love

You'll never want to check out of these five wayside stopovers, where generations have lodged, tippled, and dined.

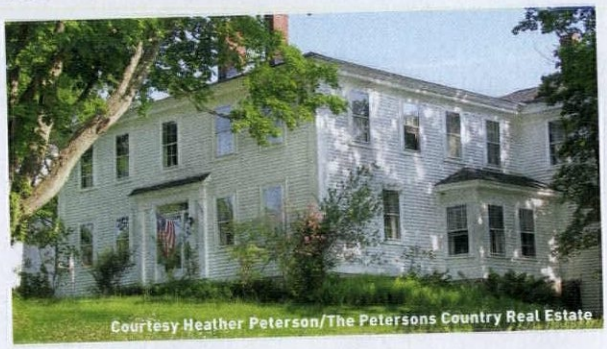


Courtesy Dave Thomsen/ Coldwell Banker Winthrop Realty

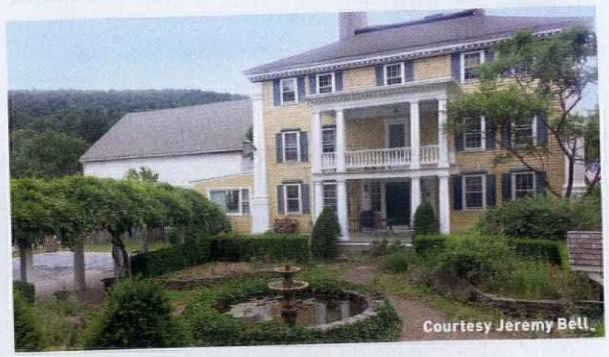
TWISP, WA / $1.1 MILLION
Once a brothel, the 1919 Dutch Colonial Methow Valley Inn was sensitively renovated in the 1990s. Period features include unpainted woodwork and doors, shingled gables, and clapboard siding. The river rock fireplace and chimney and wraparound porches are new additions.

Courtesy Jon Olinghouse/Absolute Real Estate

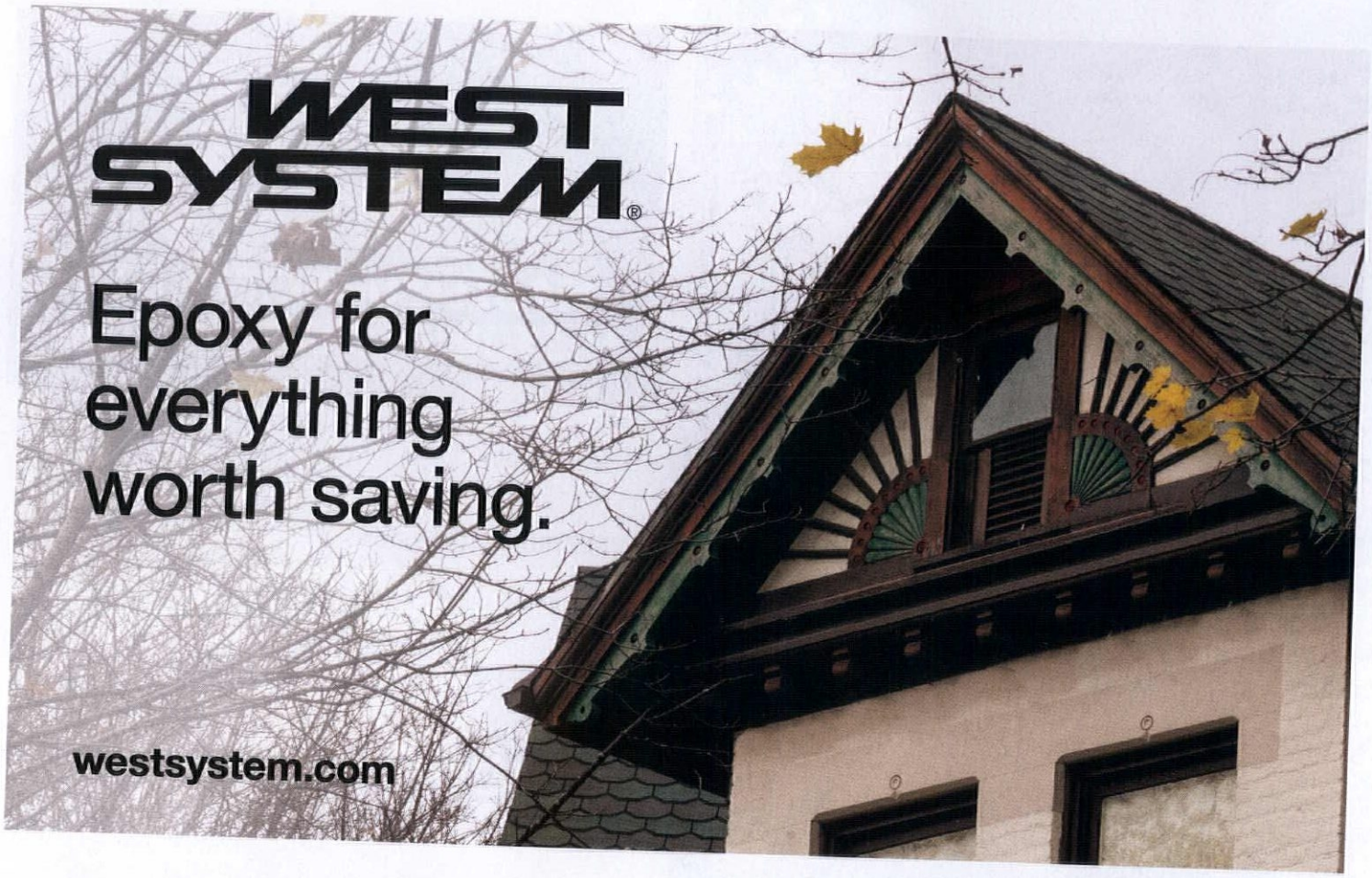
CORBETT, OR / $599,500
Bridal Veil Lodge was built in 1926 as a family home and roadside stopover in the scenic Columbia Gorge. Downstairs, the Arts & Crafts building has public rooms with horizontal plank wainscoting and board-and-batten upper walls, and a restored original kitchen with dining nook. Guest rooms are finished in beadboard and knotty pine.


Courtesy Heather Peterson/The Petersons Country Real Estate

DUBLIN, NH / $279,000
Now owned by the church next door, the 1797 Federal Old Tavern House was an inn and coach stop until 1835. Hip-roofed with a symmetrical façade, temple entrance, and rear ell addition, the house's interior features include original trim and a wide center hall with parlors on either side.


Courtesy Jeremy Bell

LEOMINSTER, MA / $800,000
A lodge and tavern for more than 50 years (and later a safe harbor for fugitive slaves), the 1785 Georgian Kendall Tavern still retains its original upper hall, where Lafayette danced under the barrel-vaulted ceiling. The hipped-roof exterior has two-story pilasters on each corner, dentiled cornices, and a rear double portico.



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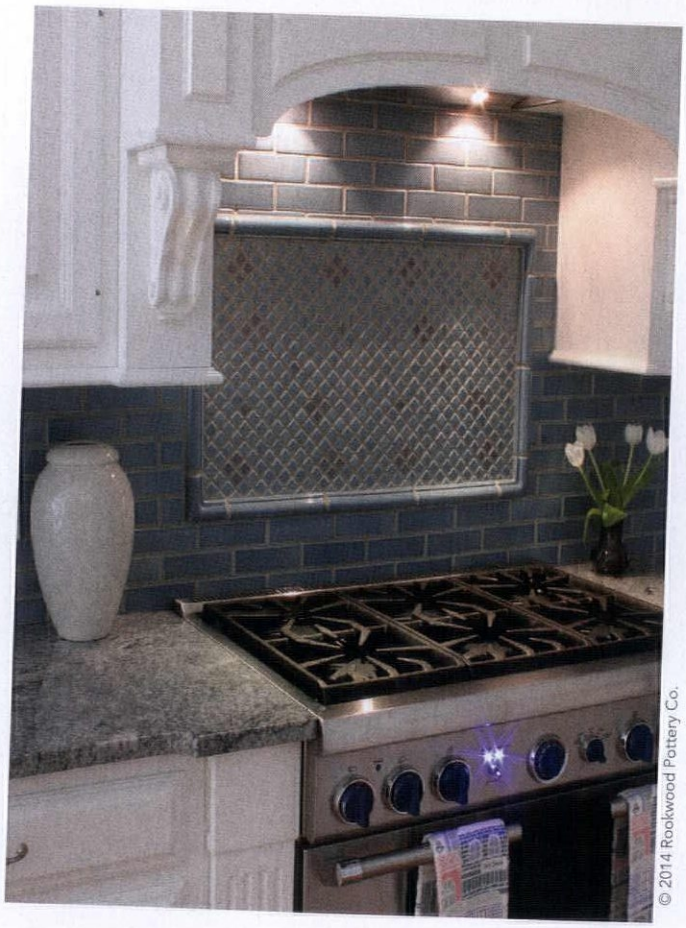

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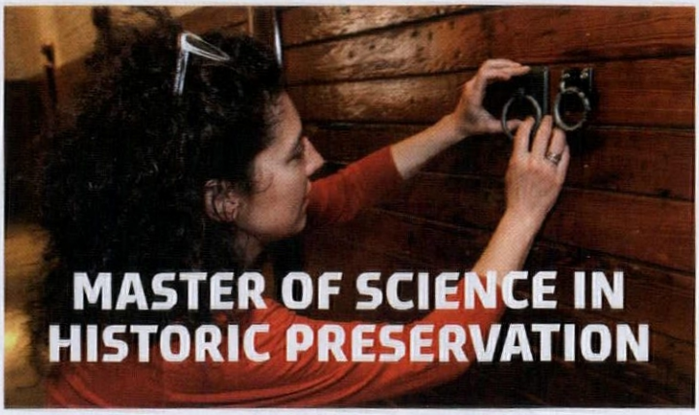

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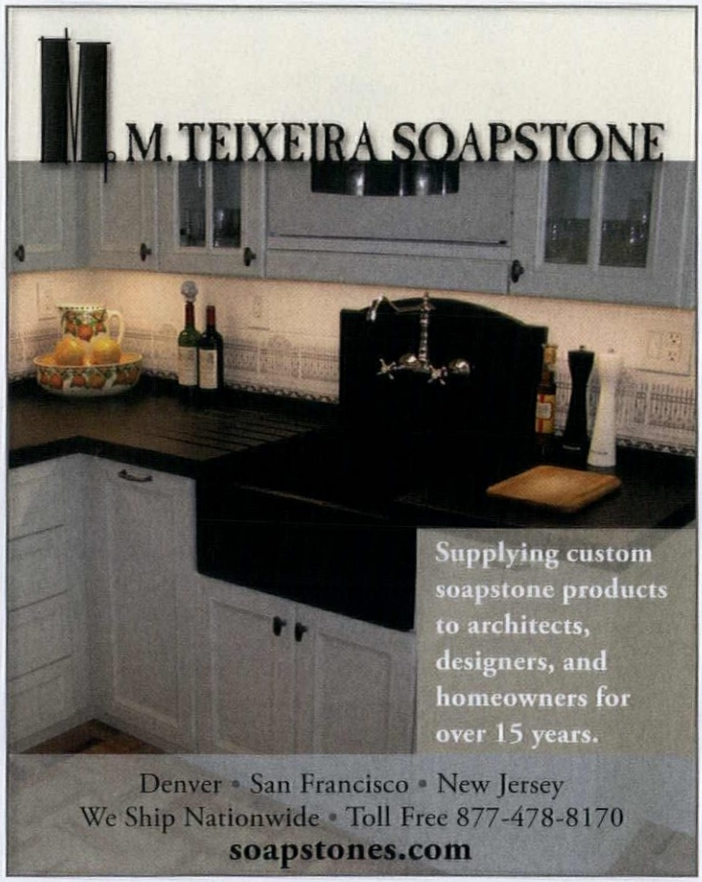
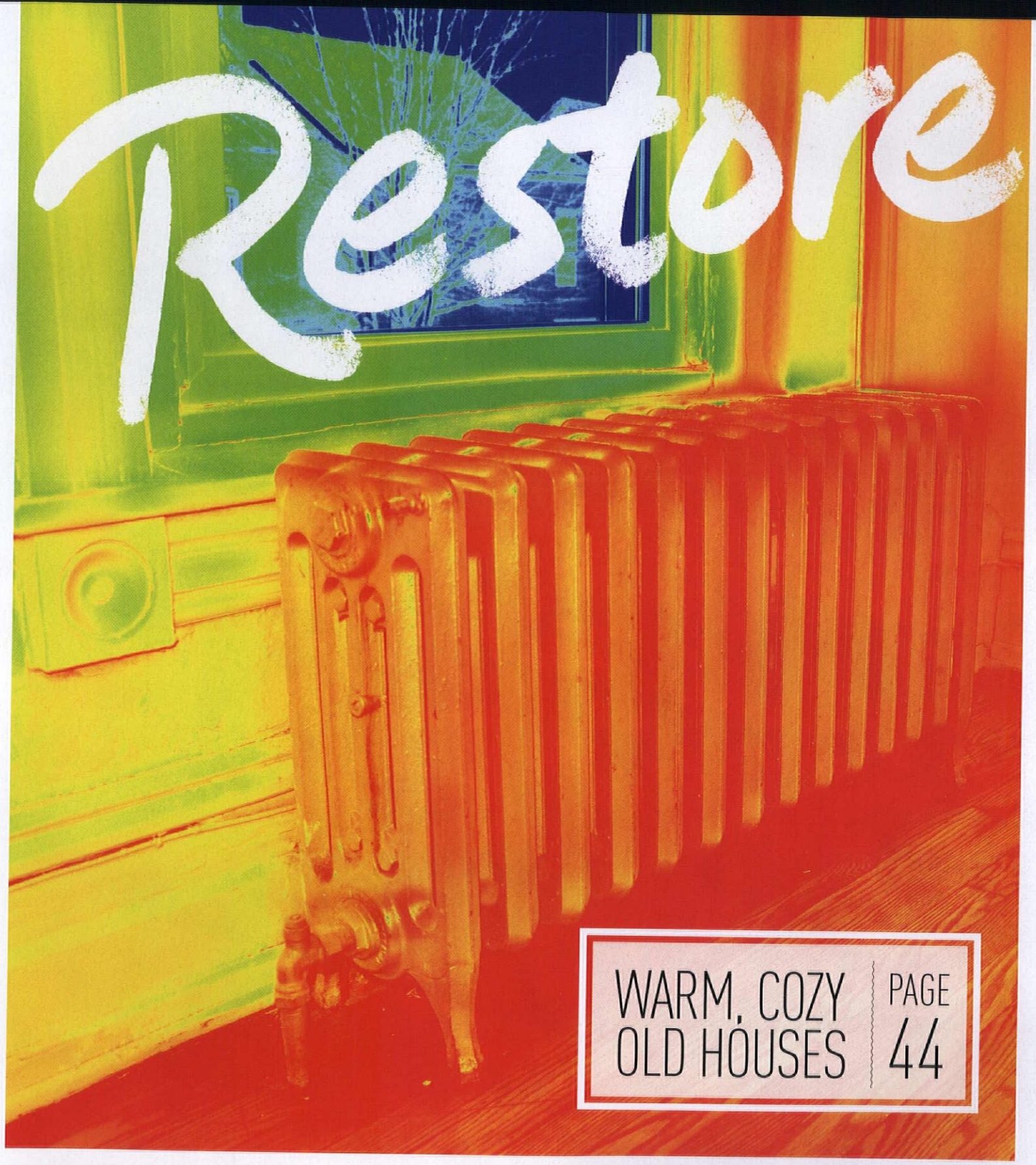


Restore



WARM, COZY OLD HOUSES PAGE 44

52 **LOST ARTS:** HAND-SCRAPING WOOD FLOORS
Learn to refinish floors the old-fashioned way for a warm, mellow appearance.

+

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PHOTO BY **CYNTHIAANNF/ISTOCKPHOTO.COM**; TYPOGRAPHY BY **ERIC CAPOSSELA**; PHOTO ILLUSTRATION BY **MEGAN HILLMAN**

HEATING
THE OLD
HOME

COURTESY OF REGGIO REGISTERS

In our automated age, it's easy to take heating systems for granted—the wood-fueled fireplaces and coal-stoked furnaces once critical for winter comfort in most American homes are long gone. Yet adding or adapting HVAC systems to old houses today often involves a complex web of issues, and modern systems and devices can compete with our desire to preserve the past. **By James C. Massey & Shirley Maxwell**

Central heat, as opposed to fireplace heat, is not a new idea—the Romans used an early version called a hypocaust, and there were isolated steam and hot-water heating systems in Europe by the end of the 18th century. Still, our colonial ancestors relied mostly on open fireplaces with simple andirons to hold split logs. From the late 18th century and increasingly in the early 19th, more fortunate residents of East Coast cities used coal in fireplace grates. Built-in grates of iron or steel were a quality fireplace feature; few have survived intact.

Improvements to chimney flues occupied many scientific minds. The simplest was the fireback, a decorated slab of cast iron placed at the rear of the firebox to retain and radiate heat. Benjamin Franklin's "Franklin stove" was a cast-iron insert designed to keep more heat inside the room. German settlers made good use of cast-iron stoves, either projecting from a fireplace (the five-plate stove) or freestanding (six-plate).

A CENTRALLY LOCATED FLOOR REGISTER IS ONE WAY TO DIFFUSE HEAT, AND SOME WERE QUITE DECORATIVE. THIS REPRODUCTION IS FROM REGGIO REGISTERS.

The 19th century brought improved heating and ventilating systems. Ducted hot-air systems appeared in some upscale homes, and buildings were warmed with heat generated by huge brick furnaces in the cellar, which vented into rooms through floor and baseboard registers, usually with decorative rotating vanes to regulate air flow. As American mines opened, the use of coal increased rapidly, and coal grates often replaced wood in both fireplaces and kitchen stoves. Coal's advantages were many: small, compact chunks that burned slow but hot—and were delivered directly to the cellar through a coal chute located on the exterior of the house.

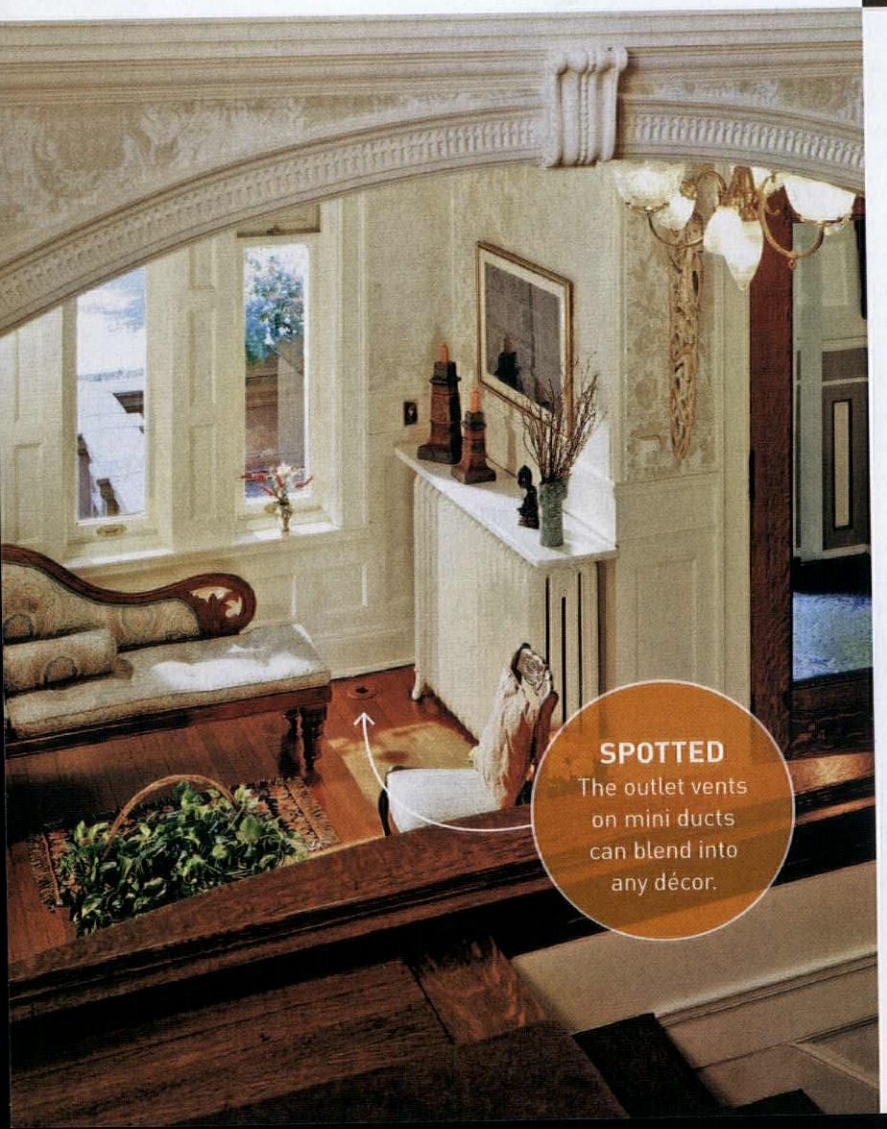
The post-Civil War era ushered in hot-air furnaces made of cast iron with a large main grate set in the floor above. Sometimes, in the better systems, sheet-metal ducts fed warm air to other rooms as well. Hot-water- and steam-piped systems with decorated cast iron radiators soon followed. This is where many old-house enthusiasts come in, having bought an old house with one of these antique heating systems.

●○○○○

mini-duct forced-air system

Widely known as the Unico System after one of the companies making it, mini ducts are usually employed for air-conditioning, though the system also can be used for heating with an optional electric furnace. It blows treated air at high velocity through flexible 2" or 2½" nylon tubing through unobtrusive vents. It can be invaluable for old-house retrofits because the vents, usually in the ceiling, create little impact on the walls and framing—the tubing can be snaked through and around obstacles, avoiding many of the problems of caused by retrofits of large, solid ductwork. Several outlets may be needed in each room.

BELOW: MINI DUCTS' FLEXIBLE TUBING ALLOWS FOR INSTALLATION JUST ABOUT ANYWHERE, WITHOUT SACRIFICING A TON OF SPACE.



SPOTTED
The outlet vents on mini ducts can blend into any décor.

●●○○○

the modern fireplace

The traditional cozy fireplace can be updated and improved with innovations that include a natural- or propane-gas fire, or new types of inserts. Many attractive metal Victorian-style inserts for coal or wood fireplaces are made with optional matching mantelpieces. Electric heat inserts with faux flames upgrade the old fireplace without gas piping. A Fires of Tradition model features not only faux flames but also smoke in a Victorian-style cast iron unit that requires no venting. For actual wood fires, energy-conserving inserts based on the shallow Rumford design are available. (Fires of Tradition offers traditional grates in a dozen different styles.) Valor Fireplaces offers a variety of gas-fired inserts, which provide heat through power outages.

ABOVE: ADDING AN INSERT—WOOD-BURNING, GAS, OR ELECTRIC—IS AN EASY WAY TO MAKE ORIGINAL FIREPLACES MORE EFFICIENT.

More Online

Read more about the latest fireplace inserts at **oldhouseonline.com/fireplace-inserts**.

HEATING CONSIDERATIONS

Consider the big picture when making decisions about retrofitting your house with a new system; the following list can help. Remember, too, that small DIY steps like sealing cracks and adding insulation wherever possible can significantly add to an old house's energy efficiency.

DIFFICULTY
In terms of installation, electric systems are simplest and cheapest; geothermal the most complex.

CLIMATE AND WEATHER
These dictate requirements and the relative need for heat, cooling, and humidity control.

OPERATING COST
Depending on the area and rates, the cost of electricity tends to be high, and piped gas low. In the long term, geothermal and solar systems, while expensive up front, provide considerable cost benefits.

FINANCIAL INCENTIVES
Federal tax credits and state and local incentives may substantially reduce your net cost for equipment. A comprehensive rehabilitation also may be eligible for tax incentives.

EFFICIENCY
Old houses tend to be leaky and poorly insulated. Insulating the roof, and caulking and weatherstripping doors and windows, is money well spent. Interior and exterior storm windows over original sash can be every bit as efficient as low-E windows. The areas outlined here, most commonly responsible for leaks and inefficiencies, are a great place to start.

ONE OR MULTIPLE SYSTEMS?
Old-house rehabs and additions suggest the need for split or complex systems—try to use what you have and add what you need.

MAINTENANCE
Chimney liners and dampers, as well as efficient venting and periodic inspection, are mandatory if you plan open-flame operation. Furnaces require regular maintenance (oil furnaces more frequently than gas), and ducts need periodic cleaning to avoid mold.

APPROPRIATENESS
Make maximum use of what you have, updating and making your system as energy-efficient as possible. Avoid extensive alterations to the historic fabric of the house.

EQUIPMENT
Is there attic and cellar space available for needed equipment? Is the installation area easily accessible for repairs and servicing?

CLOSING GAPS WITH CAULK OR SPRAY SEALANT AND ADDING INSULATION WHEREVER POSSIBLE WILL MAKE A BIG DIFFERENCE, TOO.

CAULK OR SEAL INSULATE

RADIATOR REPAIR

If your hot-water radiators are cooler than usual, they may need "bleeding," which opens an air vent to allow trapped air to escape, restoring the water's flow. Turn down your thermostat and look for the vent near the top. Have a small bucket handy as you open the vent with a screwdriver or vent key. When the air stops sputtering, tighten the vent; you're done.

RADIATORS PROVIDE WONDERFUL WARMTH. NEW MODELS FROM U.S. BOILER (LEFT) AND RUNTAL (BELOW) FIT A VARIETY OF OLD HOUSES.

hot-water & steam radiators

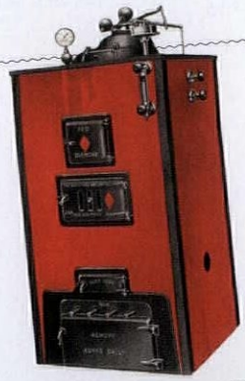
Common in the late 19th century and standard until the recent past, radiators provide generous heat and are relatively easy to install. After World War II, the hand- or machine-stoked coal furnaces were replaced by ones automatically fed with relatively clean-burning oil. With the arrival of central HVAC systems by the 1960s, hot-water radiator installations faded, except for a growing number of restorationists who delight in decorative antique radiators. The repair and refinishing of old radiators and the sale of antique ones is now a thriving business.

For residential heat, steam was used less than hot water, but both systems are easily repairable. Modern radiators, flatter and updated in appearance, are readily available today; many are made by Runtal, which specializes in wall-mounted flat steel panels. Traditionally, radiators were hidden under wood or metal covers, a practice still widely used. They are made by several companies, such as The Wooden Radiator Cabinet Company and Monarch. An alternative to radiators is baseboard heat, with copper pipes and fins in a sheet-metal enclosure that follows the room's walls—less desirable because it obscures the historic baseboards. If your house already has them, they can be hidden behind new covers.

HEATING INNOVATIONS

< Possibly the quirkiest design ever? A dining room radiator with a built-in food warmer.

< Who wouldn't want to cuddle up on a daybed with a radiator built in below?



< This enormous and progressive 1920s boiler burned coal, oil, or gas.

ILLUSTRATIONS: JAMES C. MASSEY; ILLUSTRATIONS: JAMES C. MASSEY ARCHIVE

More Online

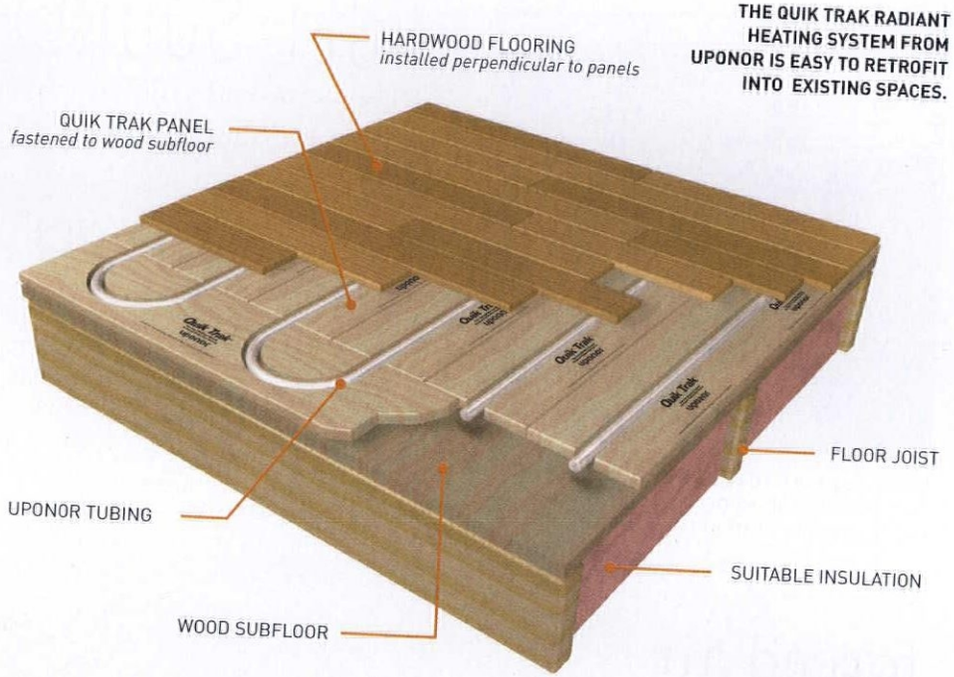
Read about a heating retrofit in a 1912 Colonial Revival at **oldhouseonline.com**.

radiant heat

Hot-water pipes embedded in the floor, generally set in concrete, became popular after World War II, particularly for slab-on-grade houses. Radiant heat provides a comfortable, encompassing warmth, as opposed to the fixed-point heat of radiators and hot-air registers. Seventy years ago, thousands of Levittown houses had radiant heat installed in floor slabs, and Frank Lloyd Wright used it in his Usonian houses. Such early installations were prone to leaks, usually because of eventual pipe corrosion, and originals are difficult and expensive to repair. However, modern radiant heating is much improved.

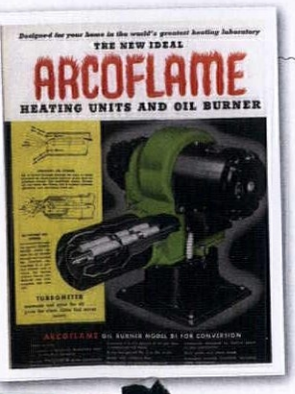
Today, hydronic panel systems use small, reinforced PEX tubing to carry warm water beneath finished flooring, radiating heat up. The tubing is easy to install on top of a subfloor, and can be finished with wood or tile. PEX comes in coils up to 1,000' long, permitting a single one to be run sequentially throughout several rooms of the house in one circuit, or in separate circuits for zoned heat. It is a flexible system good for old-house rehabs when the flooring is accessible from underneath or can be replaced. (The downside: It supplies heat only, not air-conditioning.)

Electric under-floor radiant systems like those made by Thermofloor and Schluter Ditra-Heat are also easy to install under new finish floors of wood or tile. These are especially useful in small installations like kitchens and baths because they don't require a separate powered heat source.



THE QUIK TRAK RADIANT HEATING SYSTEM FROM UPONOR IS EASY TO RETROFIT INTO EXISTING SPACES.

THIS RADIANT SYSTEM WAS INSTALLED INTO A COLONIAL REVIVAL HOUSE IN STRASBURG, VIRGINIA. READ MORE ABOUT THE PROJECT AT OLDHOUSEONLINE.COM.



< This "extraordinary oil burner" was said to create a clean flame that required less fuel.

Electric fireplace heaters were easy to retrofit into old houses.

< GE's advertisements ca. 1950 touted their oil- and gas-fired furnaces.

BY MID-CENTURY, FORCED-AIR FURNACES WERE EVERYWHERE. THIS MODEL FROM RHEEM WAS PRETTY ENOUGH TO SIT IN THE LIVING ROOM.

forced air

Forced-air heating systems also can provide ventilation and cooling, and have been the preferred system in new houses for the past 50 years. However, installing large, insulated ducts in an older house can be difficult and unsightly, or require sacrificing much of the closet space. One solution, assuming that the house has both a basement and attic, is to use floor registers on the first floor with the fan-coil unit in the basement, and ceiling outlets on the second floor, with a separate unit in the attic.

FUEL SOURCES

Choose the right fuel by carefully evaluating cost, availability, and delivery systems.

OIL has been the most common fuel source since the mid-20th century, when it replaced coal. With automatically scheduled deliveries, oil remains an efficient fuel, competitive with gas.

NATURAL GAS is a desirable heat source for furnaces, both in cost and simplicity of operation, requiring less maintenance than oil heat and no storage tanks. Today's gas furnaces are small compared to their behemoth predecessors.

PROPANE is a good fuel source where natural gas is unavailable or too expensive. Large tanks can be buried in the ground or sheltered above ground. Propane is effective for heat and cooking, or to power emergency electrical generators.

ELECTRIC HEAT is inexpensive to install, but not always cost-effective. Baseboard units can effectively provide supplemental heat. Its advantages are cleanliness, simplicity, and the absence of an open flame.

GEOTHERMAL systems are expensive to install, but inexpensive to use. Underground plastic tubing piped to a heat pump extracts heat in the winter (and carries it away in summer). Geothermal works well for radiant heating and hot water.

SOLAR panels provide either electricity or heat, and can fuel domestic hot water or radiant heat. Panels are widely available and can be rooftop-mounted or placed in the yard, but roof mounts (especially street-facing) are not a great visual fit with old houses.

MODERN TECH

Today there are many clever new technologies to help update the heating systems in old houses.

Split HVAC systems, like this one from Mitsubishi's M-Series, are installed on outside walls, efficiently cooling or heating rooms without ductwork.

The W10 Heat Absorber water system from Tulikivi uses a fireplace to heat the house's water supplies, including radiant flooring systems.

A compact air handler, like this one from Unico, is the heart of today's mini-duct systems, and small enough to fit easily into attic or basement cubbies.

TIP ● Both geothermal and solar panels are eligible for a **30-percent tax credit** through 2016.

 FOR RESOURCES, SEE PAGE 95.

COURTESY OF MITSUBISHI, TULIKIVI, UNICO; ICONS BY MEGAN HILLMAN

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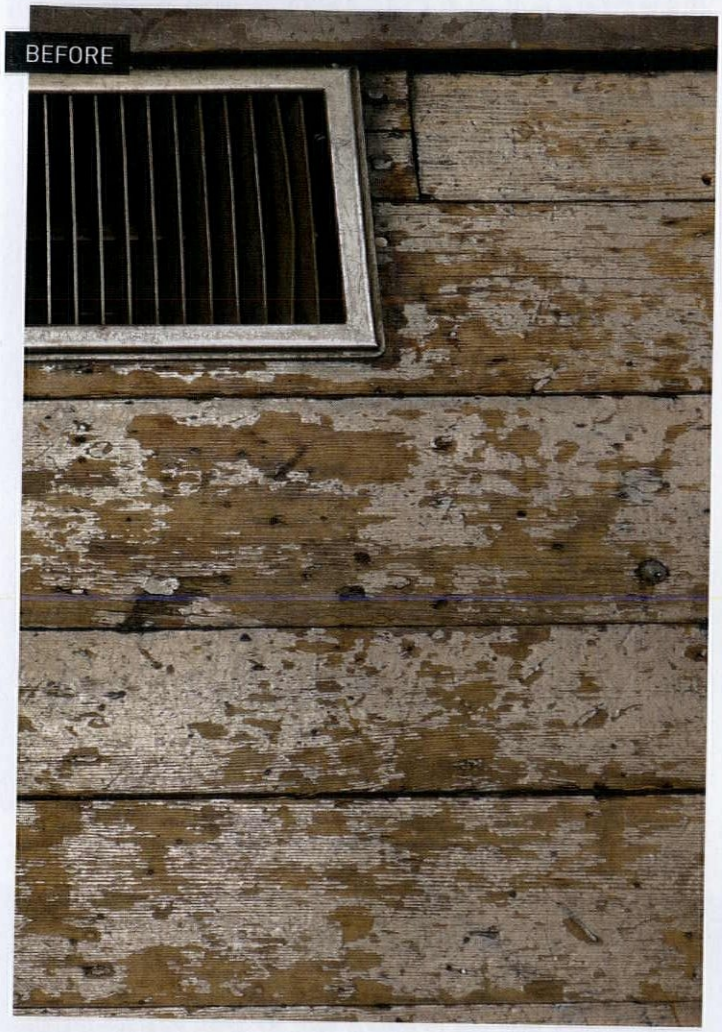

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TOOLS & MATERIALS

- ☐ Carbide-blade scrapers with handle
- ☐ Extra blades
- ☐ Random orbit sander
- ☐ Varnish or drying oil (linseed, tung)
- ☐ Lambswool applicator, brush, or roller
- ☐ Wax

Hand-Scraping Wood Floors

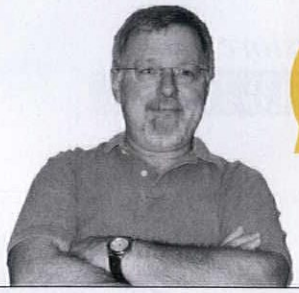
Large walk-behind floor sanders and a couple of coats of polyurethane have become the contemporary definition of floor refinishing. However, older floors, particularly those with significant wear, frequently require a more conservative approach, as the strip of wood forming the upper groove on tongue-and-groove boards often wears razor thin, and can be prone to breaking. Scraping floors as a means of finishing them is a gentler technique with a long history. And since it removes very little wood, scars from dragging furniture—aka patina—will be preserved. **By Ray Tschoepe**

BEFORE YOU START

Scrapers come in various shapes and sizes—most are the same as those used to scrape paint; versions with a knob (center) make it easier to apply pressure. When floors were first laid, cabinet scrapers (left), which have two handles and a tiny hook edge, were the scraper of choice. These are capable of very fine cutting over a variety of grain directional changes characteristic of parquet floors, producing a finer finish than sanding.

PHOTOS BY RAY TSCHOEPE

Scraping is a strenuous task that probably won't be completed in a day, but its mellow finish is worth the effort. *—Ray Tschoepe*



THE PRO TIP

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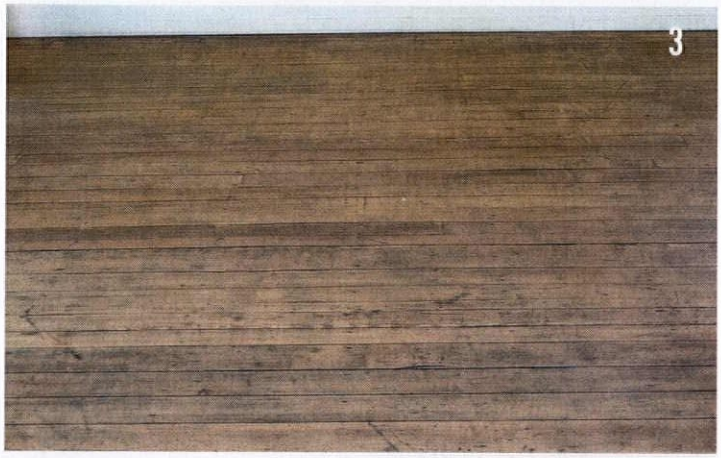

3

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STEP 1

Hand-scraping is perfect for older shellac and worn varnishes, while some modern finishes are best attacked with solvent paint removers first to help loosen the finish and facilitate the process. Start by scraping the floor in line with the boards; never scrape across the grain. Work in a swath about 16" wide (three or four boards), and move from wall to wall across the room. Then go back and scrape the next 16" width, overlapping slightly on your previous work.

STEP 2

Continue in this manner until the entire floor has been scraped clear of finish. As you progress, you should see little fluffy piles of wood scrapings and finish building up. When the scraping seems to be getting more difficult, or the scraper is doing more sliding than scraping, it's time for a blade change. Stop when the wood is bare and continued scraping doesn't change its appearance.

STEP 3

When you have completed the scraping, most of the hard work is done. You can then go over the floor with a small handheld random orbit sander to remove stubborn bits of finish or de-emphasize scratches. You might also use a small sander attached to a HEPA vacuum to "even out" the entire floor. In this case, wear hearing protection and a particulate-filter mask to stay safe.

STEP 4

Two common finishes are varnishes and drying oils; both are durable. Varnishes are usually applied with a lambswool applicator (as here, on a broom handle) or a brush or roller. Wait 24 hours before applying the second finish coat, and apply on a nice day with windows open. Drying oils are also applied in two coats with 24 hours of drying time in between, followed by a liquid or paste wax, which is renewed periodically (as the floor starts to dull under use) to restore sheen and add a layer of protection.

Folding Utility Knives

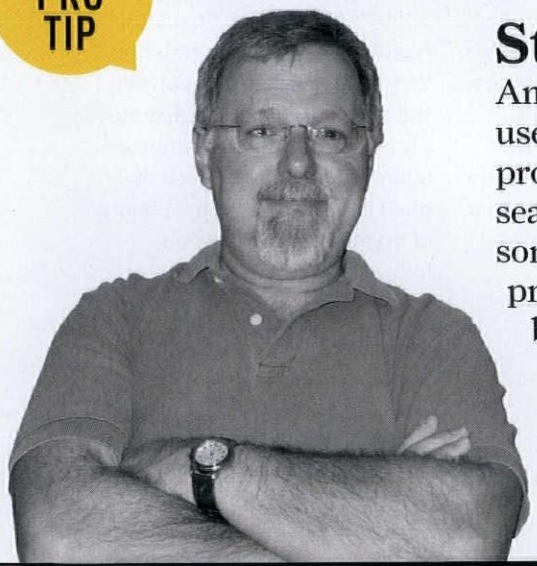
By Ray Tschoepe

Ever since Stanley introduced the No. 199 utility knife in the mid-1930s, this simple tool has been a staple of every toolbox. That first fixed-blade knife is still available, but in the decades since, manufacturers have gone to great lengths to produce and market knives that are effective, safe, and convenient.

The utility knife's varied applications are almost endless. A few that make this such an invaluable tool for old-house owners include cutting the paint film between a window sash and the stop molding to free up sash; cutting failing glazing compound to remove a pane of glass; scoring and cutting wooden (or even asphalt) shingles to width; scoring, bending, and breaking thin sheet metal flashing; trimming wallpaper; removing old caulk; and cleaning out the paint-clogged slots of old over-painted screws.

Over the years, advancements in knife design include the retractable blade, the tool-less blade change, and convenient storage of additional blades in the handle. The most recent evolution is the folding utility knife. For the most part, this eliminated the safety demand for a retractable blade and made the tool easy to pocket. Once unfolded, they are similar in size to standard utility knives with many (or more) of the features that make them so valuable. The folding utility knife adds convenience, safety, and ergonomics to an old standby.

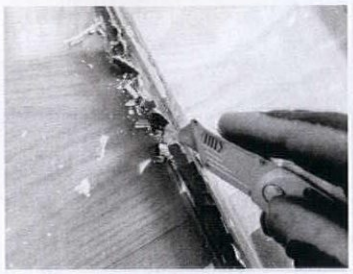
THE PRO TIP



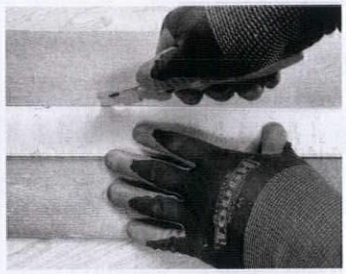
Stay Sharp

Anytime you reach for a utility knife, bear in mind that you should use the razor-sharp blade with caution. Remember to wear eye protection and cut-resistant gloves. Make sure the blade is properly seated. Plan your cuts so the blade isn't moving toward you or someone else. Take your time—several passes with moderate pressure are better than a single cut with heavy pressure. Change blades frequently, since sharp blades are safer than dull ones. Finally, never pry anything with the blade. They are strong but brittle, and can snap and fly easily. *–Ray Tschoepe, Director of Conservation, Fairmount Park Historic Preservation Trust*

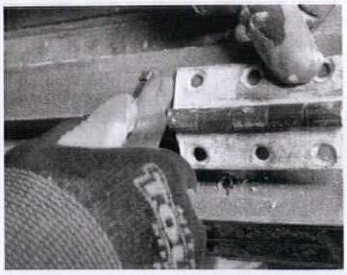
HOW TO USE IT



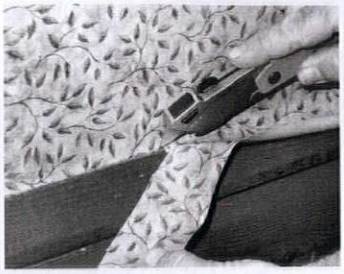
Use the sharp edge of the blade to cut into failing old window putty from above; this should loosen 85 to 90 percent of the old material. Be careful to avoid cutting into the wood.



To trim wood shingles, lay a straightedge on the cut line and make several passes with moderate pressure. Lift the shingle and bend it away from the score; it should break evenly. You can use the same process to cut through thin sheet metal.



To install hinges, outline the hinge's leaf with your utility knife—cutting across the grain with several passes will make the process of creating the shallow hinge mortise much easier. After you've cut the outline, use a chisel to pare the wood toward the cuts.



Trimming wallpaper—along doorways, baseboards, and around light switches—requires a steady hand and a sharp blade.

Head to Head

INVESTING A FEW EXTRA BUCKS IN ONE OF THESE TOP-OF-THE-LINE UTILITY KNIVES WILL GET YOU SOME HANDY FEATURES.

WISS WKF1

With a smaller profile, the Wiss knife was popular with our female testers, though men generally found it less comfortable. Several testers pointed out its less-than-smooth open-close mechanism: "It required both hands and felt like it was making me bring my hands too close to the blade," commented contractor Nick Tenaglia. The lowest-priced knife in our test, the Wiss doesn't come with many special features (such as blade storage), but overall, our testers agreed it's a good, sturdy basic knife.

Get It: $13.50, wisstool.com

OLYMPIA 33-200

The trademark of this knife seems to be its ability to lock open in three positions, which confounded our testers: "I found the multiple folding positions to carry more potential for injury than possible benefit," said contractor Tom McPoyle. Most also noticed some play in the blade—another cause for concern. However, the blade-change mechanism (controlled by a dial on the top of the knife) received plenty of raves: "It was easy and even fun to change blades on this knife," said DIYer Jude Herr.

Get It: $15, olympiatools.com

DEWALT DWHT10261

The only retractable knife in our test got mixed reviews. Testers liked the safety and flexibility afforded by the retractable blade, and most found the auto-loading blade-change mechanism easy to use. However, ergonomics proved to be its downfall—while testers conceded that the rubber grip on top of the knife improved comfort and accuracy, most were turned off by its hefty weight and mostly metal body. "The metal edges on the inside of the handle made for an uncomfortable grip," said McPoyle.

Get It: $15, dewalt.com

BESSEY D-BKPH

Our testers praised this knife's comfortable rubber grip and oversized thumb pad: "Nothing is in an awkward spot, even for a left-handed user," said contractor Christine Cookish. A sturdy belt clip and a storage chamber that can hold up to five extra blades also won praise. However, the knife's complicated blade-change mechanism knocked it down a few pegs: "It takes two awkward movements to release the blade, and I never felt totally safe doing it," said DIYer Juan Aviles.

Get It: $17, besseytools.com

TESTER FAVORITE

MILWAUKEE FASTBACK II

With an unexpectedly comfortable grip and loads of special features (including a magnetized storage chamber, a wire stripper, and a gut hook), the Milwaukee knife had no trouble garnering rave reviews. "I was surprised that the all-metal body could be contoured to produce a grip that is this comfortable," said our expert, Ray Tschoepe. As the only knife in the test that could be opened and closed with one hand, it got extra points for ease of use. The push-button blade-change mechanism was another plus.

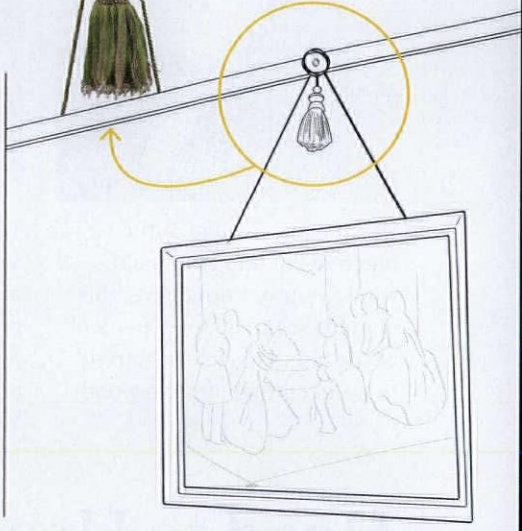
Get It: $15, milwaukeetool.com

TOP LEFT AND BOTTOM RIGHT: PHOTOS BY ANDREW BYDLON; BOTTOM LEFT AND TOP RIGHT: PHOTOS BY RAY TSCHOEPE

Create Walls that Wow

Add drama to rooms with a nail-free solution to picture hanging, eye-catching stencils, and classic wall paneling.

MADAME DE POMPADOUR PICTURE HANGER FROM SWAN COMPANY



HOUR

Hang art from a picture rail

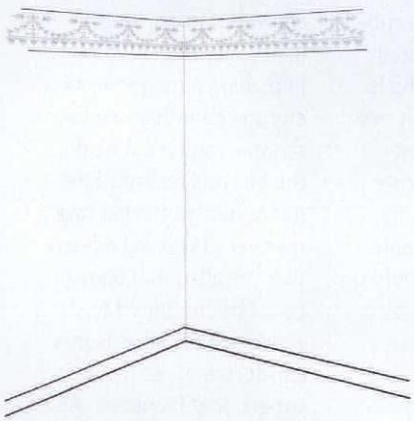
Picture hanging came into vogue in the 19th century, when the middle class showed their good taste through framed artwork. Picture rails were often gesso molding; they allowed art to be hung via an S hook and wire, chain, or cord. For a plush Victorian look, choose an elaborate medallion that covers the hardware and a coordinating cord (over wire).

Measure from the top of the picture rail to height that you want your artwork. Double this and add 8" to allow an extra 4" to loop through each D-ring on the frame. Then find the center of the wire—this is where the S hook will go. Next, take one end and wrap it through one of the D-rings three times, then again around the main wire. Trim excess. Repeat the process on the other side. To hang, hook the larger S-hook curve onto the rail, and place the center of the wire on the smaller curve; adjust as needed to straighten the artwork.

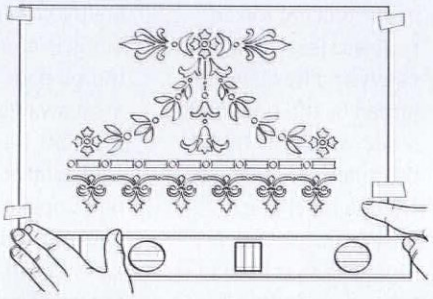
DAY

Stencil a period design

Once an inexpensive way to mimic wallpaper, stenciling was applied not only in the frieze, but also as a border around window and door trim or along the baseboard, and as all-over pattern.

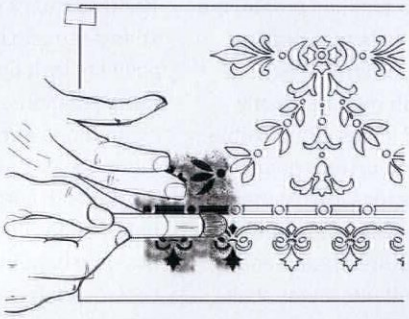


Before you start, make sure your walls are smooth and free of cracks. If you have recently painted the walls, let them dry at least 24 hours before stenciling.



STEP 1

To place a frieze, position the stencil at the top of the wall, using a level to ensure it's straight. Secure it in place with painter's tape. Mark the bottom of the stencil with tape across the room. If needed, cover the ceiling or any woodwork with the tape as well. Pour a small amount of paint onto a paper plate, then gently dip your brush and blot it on a paper towel—keep it almost dry to avoid bleeding paint beneath the stencil.



STEP 2

Dab the brush at a 90-degree angle on the stencil openings. Repeat the process to ensure good coverage, building the paint up in thin layers. Once a section is done, carefully remove the stencil by pulling up and away from your work, and reposition it by using the tape marks in the next area.

ILLUSTRATIONS BY JON LAVALLEY

TIP ● Mylar **stencils are available in patterns** that range from colonial to Art Deco; this one is from MB Historic Décor.

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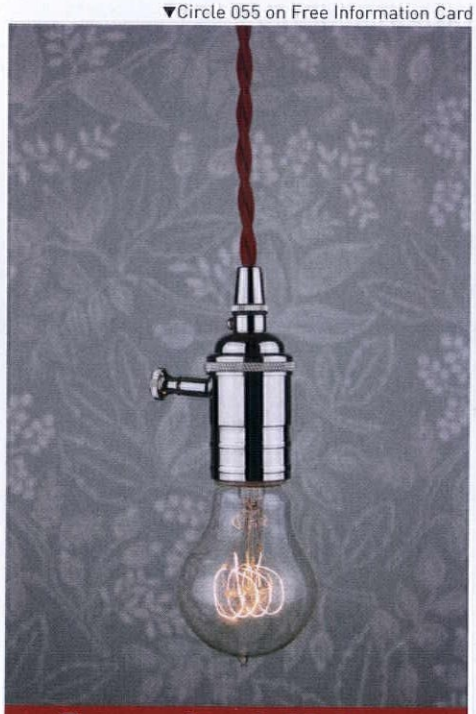

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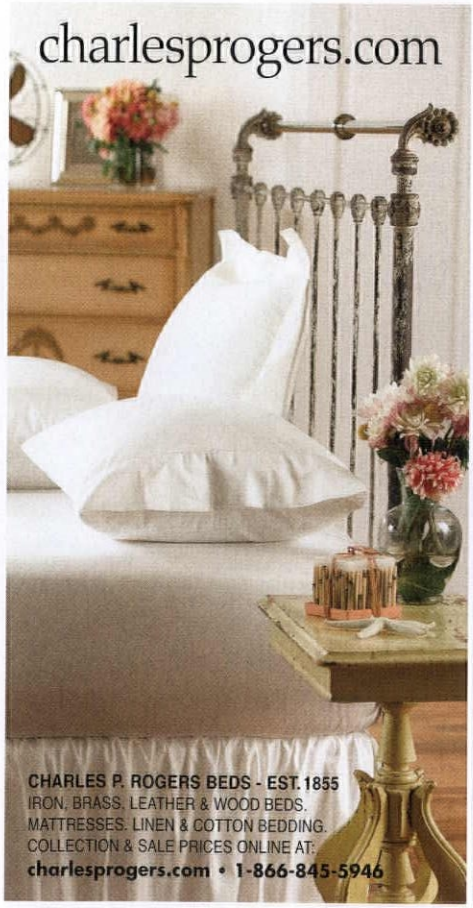


More on the iPad

Find ideas for arranging panels in our digital edition. **oldhouseonline.com/ohjdigital**

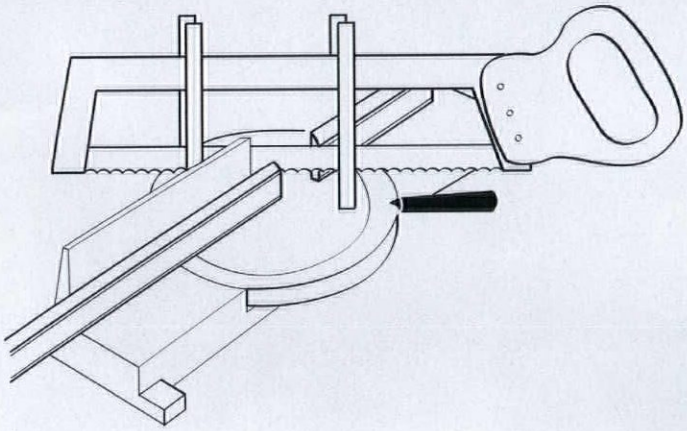
WEEKEND

Create wall panels

Bring out your inner interior decorator and try your hand at using molding to create wall panels that add dimension and beauty to a room. They can be as simple as a single panel at wainscot height or elaborate, with various-sized panels arranged around the room.

STEP 1

Measure the walls to determine the height and width of the panels. Whether you are running the panels beneath a chair rail, as here, or at full wall height, space the panels at least 3" to 4" below the top point and above the baseboard. Panels should be spaced 2½" to 3½" apart. Molding used can be a standard width (2¼"), or a thinner profile for a more delicate look (shown here).



STEP 2

Measure a reference line to mark the panel's top and bottom. Then mark off each panel's four corners with tape. Make sure the lines are level. Use a miter saw set at a 45-degree angle to cut the molding at the height and width needed for your panels, then paint these pieces and let them dry.

STEP 3

To install, run a bead of construction adhesive along the back of the molding. Align the top corner of the miter cut with your reference mark for the panel; remove the tape and press the molding against the wall until it sets up. Wipe away any excess glue with a rag. Repeat with the adjoining piece, fitting the mitered edges. After the panel is placed, further secure the molding with finish nails, starting an inch past the miter. Fill any nail holes with putty and, if needed, touch up the paint.

ILLUSTRATIONS BY JON LAVALLEY

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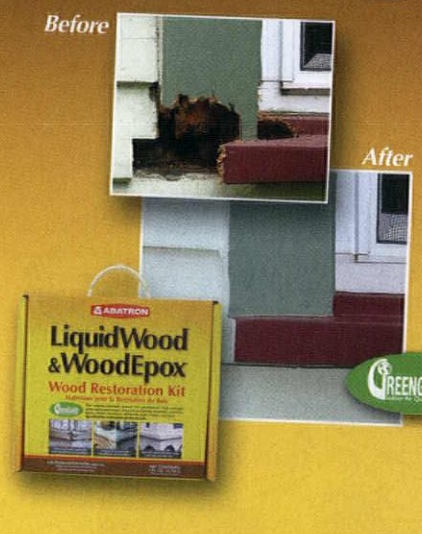
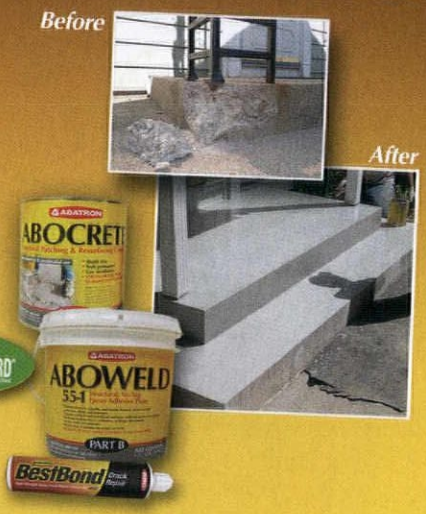


Concrete Repair



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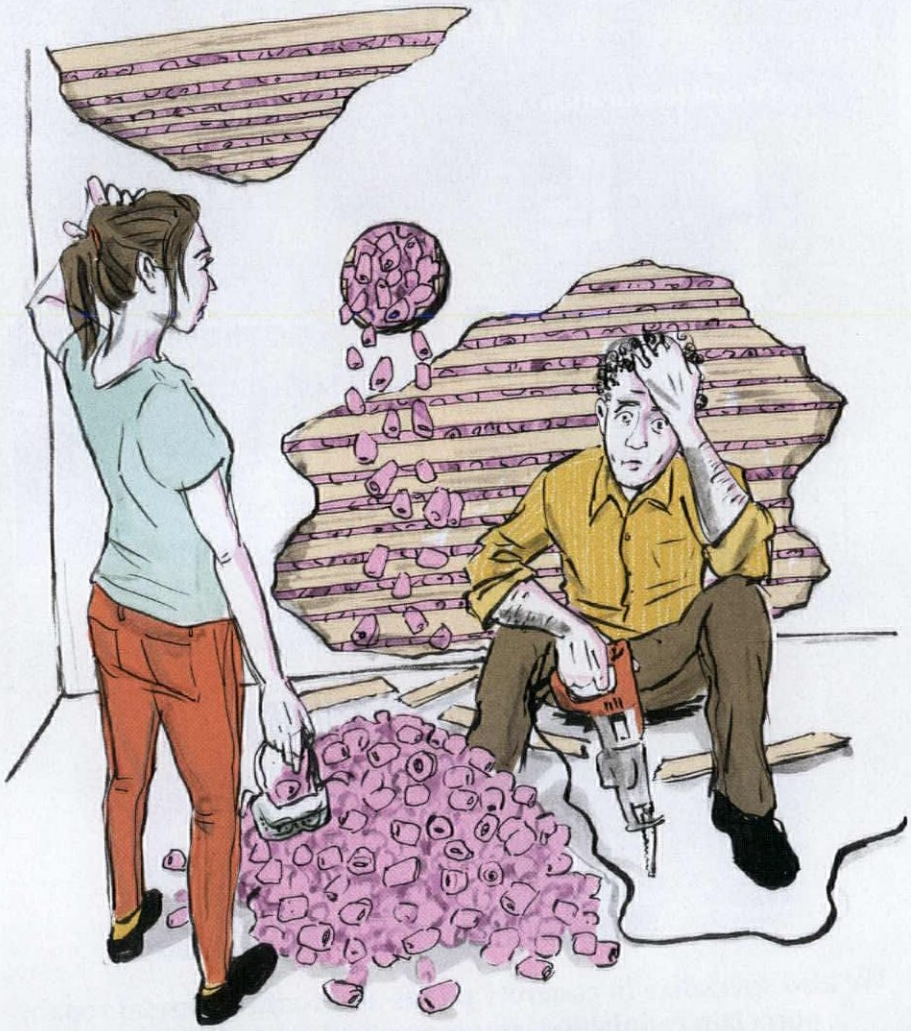
"They 'insulated' our 1850 house with packing peanuts."



Our 1850 house is "insulated" with packing peanuts...a previous owner had bags and bags of them and dumped them down into the walls through the attic. They are inside the majority of the plaster walls, and every time we cut a new opening, they come spilling out. They're almost impossible to gather or sweep, and they clog the shop vac almost immediately. *–Jessica Lemmon, via MyOldHouseOnline.com*

Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **ohjeditorial@aimmedia.com**.

THE FIX

Your house's former owners probably thought they were creatively recycling and saving money on insulation—but what they were actually doing is creating a great big fire hazard. Unlike real insulation, which is treated with a flame retardant so it doesn't turn your house into a tinderbox should a fire break out, polystyrene packing peanuts are highly flammable—not to mention, they release toxic gases when they burn.

To efficiently remove them from the wall, restoration contractor Randall Marder of Denver-based R.M. Design & Construction recommends separating the top part of your shop vac from the bin and securely wrapping a large, sturdy trash bag around it. The peanuts will be collected in the trash bag; once it's full, you can tie it off and start a new bag. (If your shop vac has a lower-body exhaust port, he advises duct-taping some window screen inside the port's hole to keep the peanuts from escaping.) To combat the peanuts that are getting stuck in the hose of your shop vac, consider upgrading to a larger hose—they're available in diameters up to 2½".

To gain access to the peanuts, Marder advises making a hole large enough to get the shop vac hose inside at the top and bottom of the wall about every 16" to ensure that you're going into every cavity between studs. If your walls are plaster and you want to preserve them, you'll need to do this carefully. "It's important not to rattle the lath," Marder says, as doing so could cause the keys to break and the plaster to fail. He advises scoring and gently removing the plaster with a utility knife, then using the knife to score the lath before gently cutting it out with a small, fine-bladed handsaw. Once all the peanuts have been removed, you can fill in the holes with patching plaster.

As for re-insulating the walls, there's no easy answer. Blown-in insulation can accumulate moisture and settle in the wall cavity, so unless you plan to take the walls down to the studs to insulate, you're better off targeting insulation efforts in the attic and basement.

ILLUSTRATION: BY BRETT AFFRUNTI

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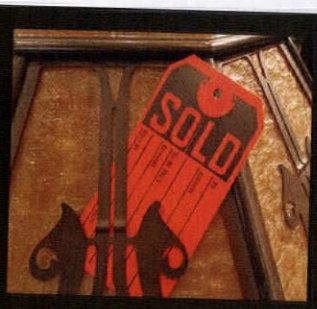

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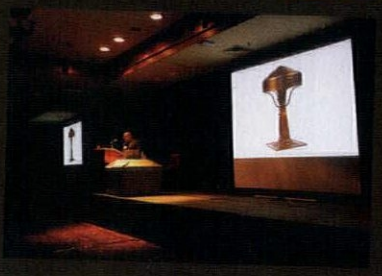

THE COST

Metal garden gate	$130
Four L brackets	$40
Mesh screening	$10
TOTAL	**$180**

Garden Gate Fireplace Screen

Fireplace screens can serve a dual purpose. They might be purely decorative (as shown above), adding appeal to the black hole of a fireplace that's not in use. Or, with the addition of mesh screening, they can protect your house from wayward sparks when you do light a fire. Metal garden gates are the perfect size and material to perform both functions—for a decorative screen, simply prop the gate in front of the firebox, or create a working screen by making a few simple modifications.

1. CLEAN THE GATE

Once you've found a gate that adequately covers the opening of your firebox (aim for at least 1" of overlap on each side), use a wire-bristle brush to remove any dirt or rust. If you'd like to paint the gate, do this after cleaning, using a high-quality metal paint.

2. ADD SCREENING

To provide additional protection from sparks, you'll need to line the gate with a metal mesh screen, like the kind you'd use on a screen door. Cut the screen with wire cutters or metal snips so it overlaps the edge of the gate by at least ½" on all sides. Using a high-speed steel, cobalt, or titanium-coated bit, drill a series of evenly spaced pilot holes along the top, sides and bottom of the back of the gate, excluding the bottom corners. Place the gate face down, and attach the screen via your pilot holes with small washer-head sheet metal screws, pulling it taut as you go. Once all the screws are in place, you can trim off the excess screen.

3. CREATE A STAND

To allow the gate to stand on its own, attach two heavy-duty metal L brackets (like you'd use to support a shelf) to each of the bottom corners. Place a bracket on the gate at a 90-degree angle, aligning it so the bottom of the bracket will rest on the floor. Mark the locations for the screw holes, then drill pilot holes and attach the brackets with small sheet metal screws. Repeat this process for each of the four brackets.

STEALS & DEALS

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If you don't have the time to mix your own milk paint, try this simulated acrylic version instead; it's available in 28 colors. $17/pint, rockler.com

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PHOTO BY BRENDA MCDEVITT

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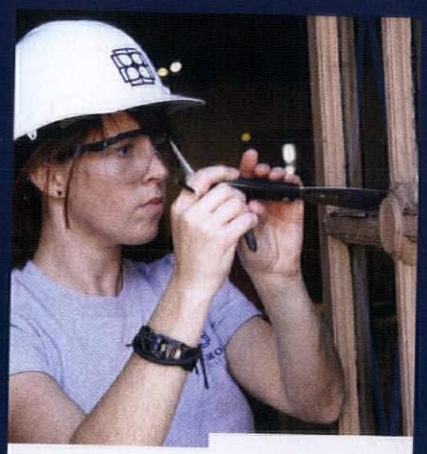

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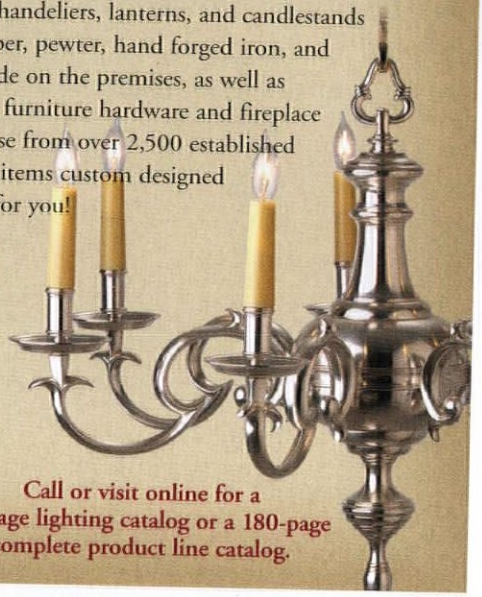

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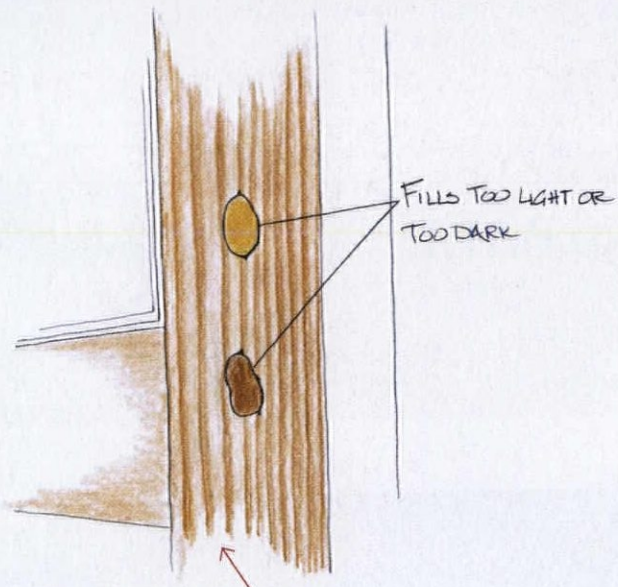
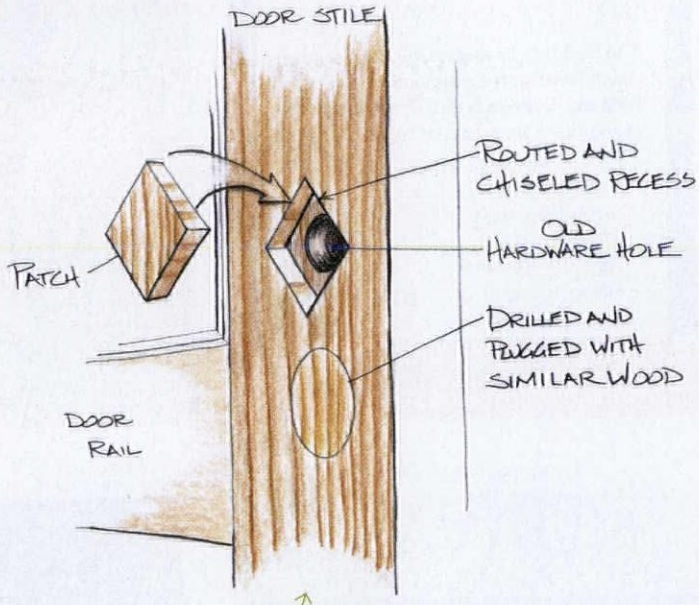
Patching Holes Left by Hardware

You've probably either removed inappropriate hardware "updates" from a door or replaced worn hardware with newer, more secure pieces. In both cases, holes are frequently left behind. With pre-20th-century hardware, these holes tend to be smaller than a quarter. Newer doorknobs will leave behind a substantial hole drilled for the lockset, sometimes 2" across. On doors made of wood that is to be clear finished, it can be a challenge to patch these holes. **By Ray Tschoepe**





WRONG WAY

USING TINTED FILLERS

Avoid the temptation to fill the voids with tinted wood fillers. Even if the color is close, it's never close enough. You'll find that fillers' usefulness is limited to small voids, such as nail holes or cracks. Filling the hole with a tight-fitting dowel is another method that has gained some popularity. However, even if the wood species is correct, the end of a dowel is end-grain, and therefore has none of the pattern you'd be looking to match. In addition, end-grain absorbs stain and finish differently, so it would be difficult to match to the surrounding wood.

RIGHT WAY

FILL WITH A WOOD PATCH

First, identify the wood species. Some good resources exist online, but it might be easier to ask a friendly woodworker. Then purchase some matching wood stock from a local supplier or online.

To begin, use a small router or sharp chisel to cut a standard geometric recess (square, diamond, circle) that completely surrounds the old hardware hole, to a depth of about ½" to ¾". You also can cut a circular hole with a drill and figure-eight-shaped Forstner bit—its edge allows it to create a relatively flat-bottomed hole. (You'll want to use a small, thin piece of plywood as a guide to keep the Forstner bit from skating; drill a small hole in it and clamp into place over the hardware hole.)

Choose an area of wood from your stock that closely matches the original grain in pattern and color. Carefully mark this piece to match the recess you created. It helps to make it slightly oversized and gently tapered. If your recess is circular, consider using a plug cutter to exactly match the bored hole. Test fit and adjust the patch before lightly applying wood glue to the recess. Tap the plug gently into place until secure. Apply light clamp pressure if possible. If it is proud of the surface, you can plane and sand the patch after the glue dries until you can no longer feel the seam. You might need to stain before applying a coat of clear finish.

ILLUSTRATIONS BY RAY TSCHOEPE

TIP ● Always **match the original grain** as closely as possible.

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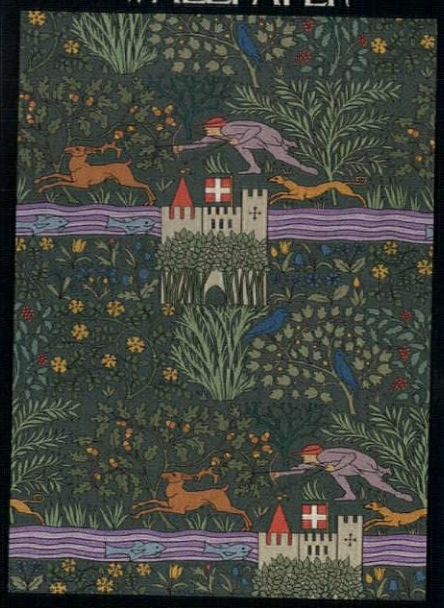

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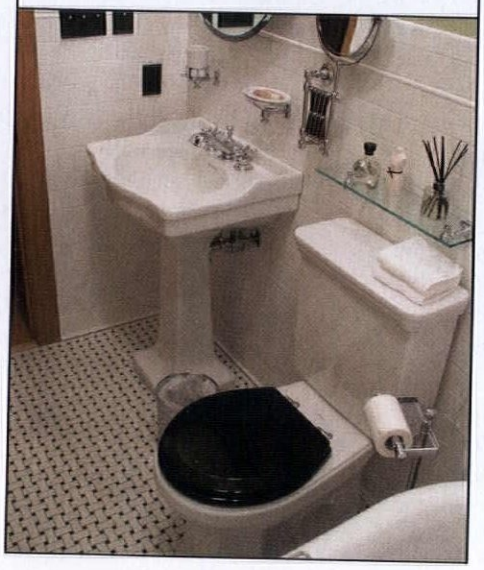

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Patricia Poore is Editor Emeritus of *Old House Journal*.

GUSTAVIAN DESIGN IN MANHATTAN: THE SWEDISH-AMERICAN OWNER CHOSE A PICKLED FLOOR.

Q: Would you explain pickling? I may use this method to refinish old wide floorboards in my 1860 house.

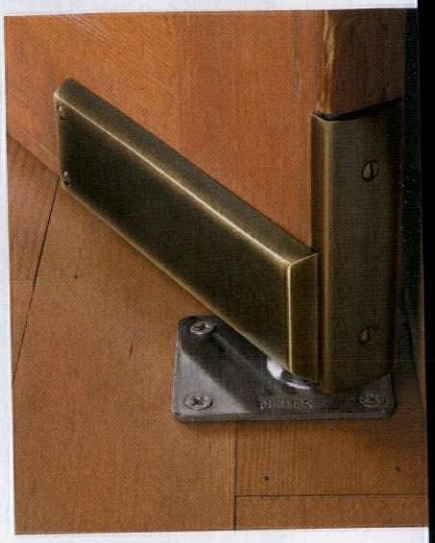
—Robert K. Riordan, Annapolis, Maryland

A: The word "pickling" comes from an old-time process whereby wood was soaked in vinegar along with galvanized nails; the acid reacted with the zinc to create a gray patina in the pores of the wood. But today the word is used interchangeably with liming, whitewashing, or bleaching—all methods to lighten wood and bring out its grain pattern.

The look can be achieved with or without bleach, with thinned white paint or glaze (which is wiped off before it dries), or with a proprietary "pickling kit." (Minwax White Wash Pickling Stain costs about $12 for a quart.) Alternatively, Briwax's Liming Wax, worked into the wood pores with fine steel wool, gives an authentic look.

Old wood must be completely stripped of finishes and dirt, and sanded to open the pores. You'll probably want to use a water-based wood conditioner first to ensure even penetration. True bleaching is never recommended for floors, especially old floors, as bleach breaks down the wood fibers. A pickled (or otherwise paint-decorated) floor should be sealed with several thin coats of compatible, non-yellowing varnish or polyurethane.

Rhonda Eleish and Edie van Breems, who write books about Swedish interiors, have a YouTube video that demonstrates how to pickle a wood floor using modern products.



A MODERN SPRING-LOADED SWINGING-DOOR FLOOR HINGE.

Q: Do you know how to repair or replace the hardware "spring" that allows a door to swing between the kitchen and dining room?

—Daniel Temple, via email

A: You're looking for a spring-loaded floor hinge, commonly used on pivoting kitchen doors of the period. House of Antique Hardware (hoah.biz) makes standard and heavy-duty swinging door hinges with solid brass cover plates, available in several finishes. A hinge for doors up to 75 pounds costs under $45; for doors up to 90 pounds, just under $100. They also offer push plates in dozens of styles.

Have a Question?
Ask Patricia at **ppoore@aimmedia.com**.

LEFT: PHOTO FROM *SWEDISH INTERIORS*, COURTESY GIBBS SMITH, 2007; PORTRAIT BY HOUSTON SHARP

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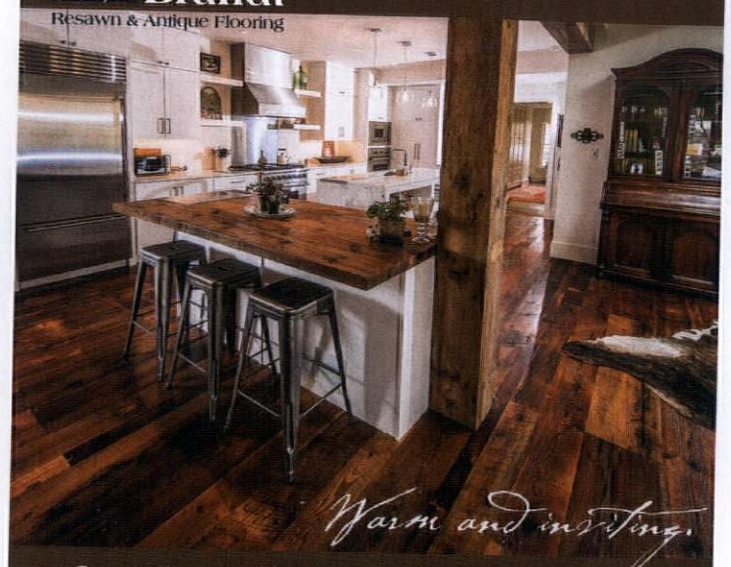

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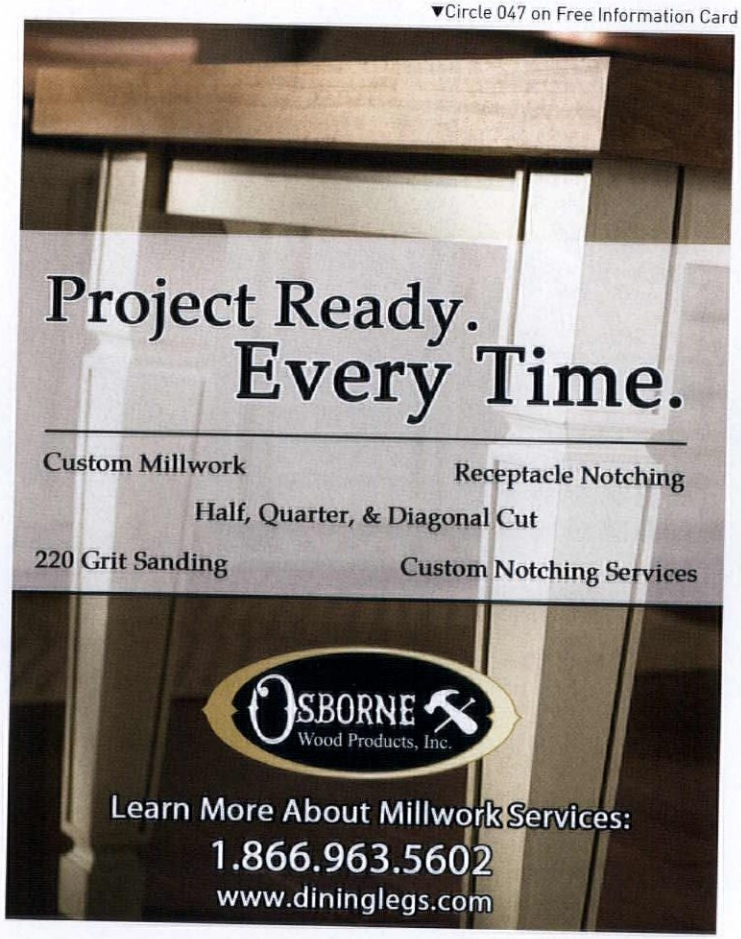

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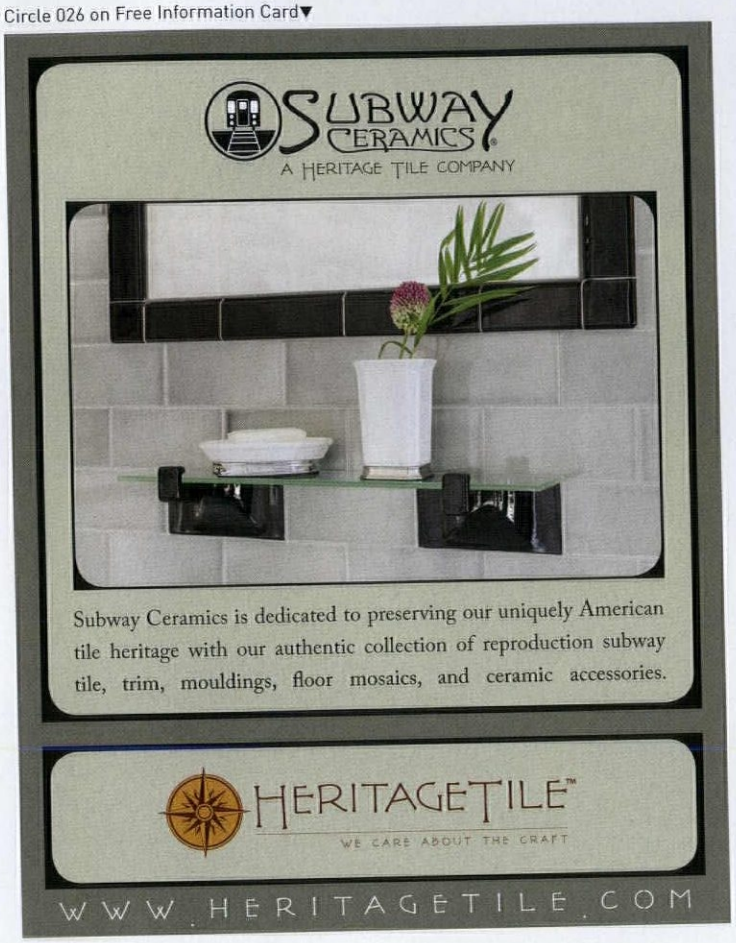

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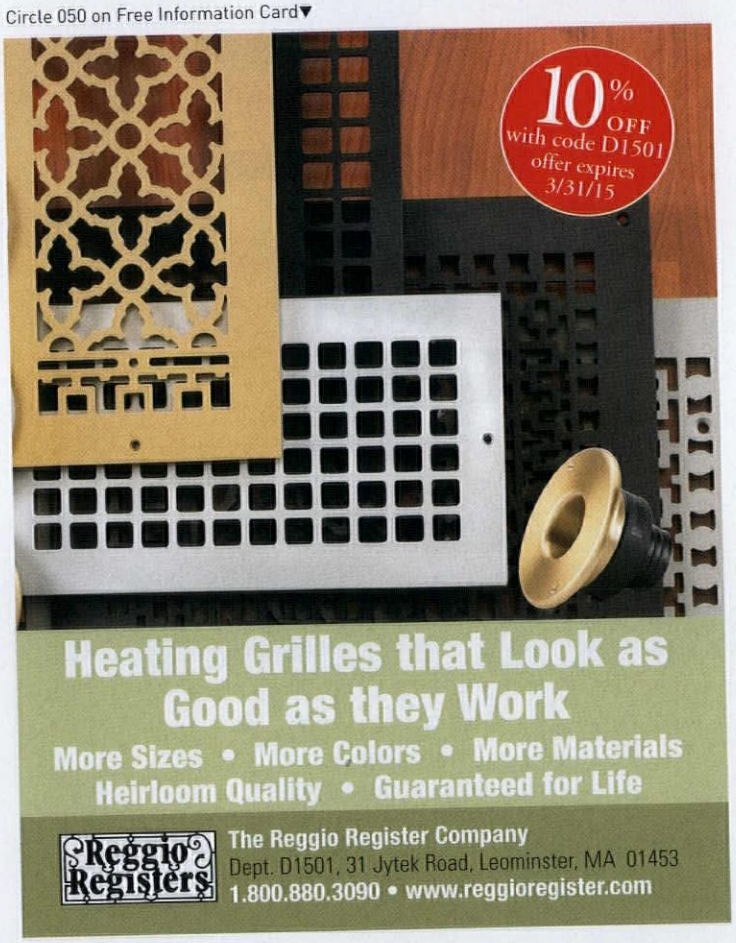

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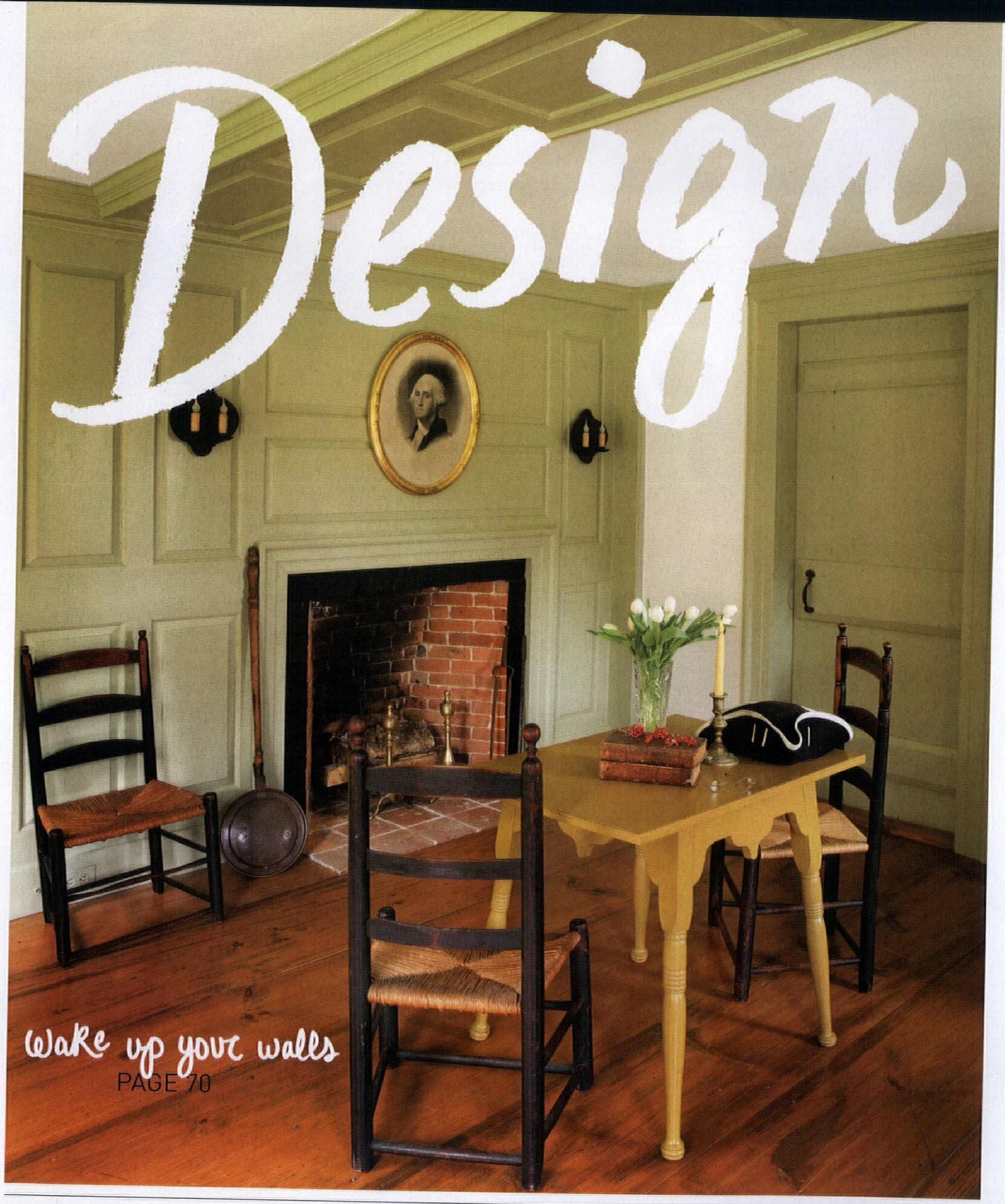


Wake up your walls
PAGE 70

PHOTO BY **CAROLYN BATES**; TYPOGRAPHY BY **ERIC CAPOSSELA** AND **EMILY LEVINE**

78 VINTAGE VISION: DEPRESSION-ERA KITCHEN | **80** KITCHENS + BATHS: THE WHITE STUFF | **82** FAVORITE THINGS: GO GREEN
84 KEY DETAIL: NATURALISTIC FIREPLACE | **86** THEY STILL MAKE: ARTS & CRAFTS LANTERNS

Panel discussion

From colonial-era boards to knotty pine, wainscots and paneled walls are an American tradition.

By Mary Ellen Polson

A QUINTESSENTIAL COLONIAL REVIVAL ENTRANCE HALL IS COMPLETE WITH A RAISED-PANEL WAINSCOT AND BOLD MOLDINGS.

PHOTO BY STEVE ROSENTHAL; OPPOSITE: PHOTO BY LORD IRUNAR/ISTOCK; LETTERING BY EMILY LEWNE

Before the age of gypsum and drywall, interior plaster walls were vulnerable to all sorts of potential damage. Hence the paneled wall, and the wainscot—a protective and decorative covering for the lower third (or so) of the wall. Early wainscots were always wood, but later innovations would introduce many alternatives.

A wainscot beneath the chair rail is a treatment that goes back to colonial times. Yet wainscots were secondary to the main event: floor-to-ceiling wall paneling, the method of choice for protecting walls for more than two centuries. Usually found in the main room of early colonial homes, the oldest wall panels were rough or hand-planed boards or planks. Entire rooms were paneled. If paneling was applied to only one elevation, invariably it was the fireplace wall, where paneling served as an extended surround and a handy place to conceal niches or shallow cabinets.

Raised-panel walls didn't become fashionable until about 1750 or so, when builders of finer homes began incorporating details in the Georgian style, lifted from English pattern books. Far more sophisticated than plank paneling, raised panels can be configured to create focal points around architectural elements: fireplace openings, doors, windows. When panels are combined in a sophisticated, balanced design, the room takes on added dimension and looks "finished" in the same way that a piece of good furniture does. Raised paneling was popular in entry foyers, staircases, and receiving rooms like parlors.

Formal raised-panel wainscot consists of a floating wood panel with beveled edges, held between vertical stiles and horizontal rails. Beveling the panel's edges creates a three-dimensional surface. A variation, the flat-panel wainscot, is probably a Shaker invention. Today, modular paneling systems create the look without the labor. These new materials are made of dimensionally stable composites of wood or resin.

Georgian decoration lasted in America until the end of the 18th century, when the more restrained decoration of the Adam style began to take hold. The new style dictated that wall paneling recede to a low wainscot height, with the greatest expanse of wall to be covered with wallpaper.

Since the Victorian era, milled beadboard has been a low-cost alternative to fancier wall cladding. Beaded boards are relatively thin pieces of tongue-and-groove lumber with a side bead or convex molding along one interlocking edge. (The bead is a device to distract the eye from gaps that form as the wood shrinks and swells seasonally.) Today, inexpensive "beadboard" paneling is churned out in materials from medium density fiberboard (MDF) to vinyl, but 300 years ago, the thin bead along the vertical edge of each board was hand-tooled by a joiner. Inexpensive even when machine-cut from Southern pine and cypress, beadboard was ubiquitous in back-of-the-house rooms frequented by servants, like the kitchen and utility areas. Beadboard is standard for porch ceilings; in seasonal cottages, the entire house might be paneled in beadboard. It can be run vertically or horizontally, used as a high or low wainscot or sparingly as an accent, or may cover the walls and ceiling of an entire room.

The last great fad in wall paneling was, of course, knotty pine. An inexpensive cladding material (the knots made it unsuitable for structural use), knotty pine, complete with its woodsy scent, conjured up the log cabin of our national nostalgia. How it became popular for postwar suburban homes is a bit of a mystery.

FOR RESOURCES, SEE PAGE 95.

PHOTO BY GRIDLEY + GRAVES

A TRANSITIONAL WAINSCOT AND BUILT-IN HAVE BOTH COLONIAL REVIVAL AND ARTS & CRAFTS LEANINGS. OPPOSITE: AN OTHERWISE PLAIN WAINSCOT EMBELLISHED WITH MOLDING AND PILASTERS IN AN 1803 FEDERAL.

PHOTO BY ERIC ROTH

ARTS & CRAFTS WAINSCOT

For many, wood paneling and related wall treatments are the *ne plus ultra* of the Arts & Crafts home. As Gustav Stickley wrote a century ago, "no other treatment of the walls gives such a sense of friendliness, mellowness, and permanence as does a generous quantity of woodwork."

Walls in this era were often wood-paneled to chair-rail or plate-rail height. Woodwork might be golden oak or oak brown-stained to simulate old English woodwork, or stained dull black or bronze-green. (Painted softwood was also becoming popular, especially for bedrooms, with white enamel common before 1910 and stronger color gaining popularity during the '20s.)

Board-and-batten paneling is fairly simple to install. Wide (12") planks of oak, fir, red gum, or cypress are butted together vertically; the joints are covered with narrow battens (2½"- to 4"-wide strips of wood). Topped with a molded plate rail, this installation was a straightforward means of creating the look of expensive 3-D paneling.

Variations on the board-and-batten theme include what was called "skeleton wainscot," where panels between the battens were not wood but rather covered in leather, faux leathers, embossed wall coverings including Lincrusta and Anaglypta, and the less expensive classic, burlap.

For the most part, treatments were simple and economical. One of the plainest of these, beadboard, is enjoying a comeback in all sorts of settings. Beadboard was historically considered low style, and high-style paneling was reserved for the more formal parts of the house: the dining room, parlor, or staircase.

The Paneled Wall

1700

COLONIAL
1700–1800
Plank walls and wainscots [1700-1750]. Chair rail, often with color contrasting to wall [1700-1800].

GEORGIAN/ LATE COLONIAL
1725–1780
Raised panel, chair rail to ceiling height, sometimes both in the same house.

1780

FEDERAL
1780–1820
Often flat wainscot beneath a chair rail.

LEFT: TEXTURED, COLORED FAUX LEATHER OVERLAID WITH WOOD BATTENS. **ABOVE:** LINCRUSTA WAINSCOTS, READY FOR INSTALLATION AND FINISHING. **BELOW:** STENCIL-PAINTED MOTIFS ON BOARD WALLS IN THE MANNER OF THE LATE 18TH CENTURY, IN A REPLICA GAMBREL HOUSE IN MAINE.

Decorative Walls

Painted, papered, and textured finishes often were used in combination with a wood wainscot.

EARLY HOMES

The plaster wall above might be papered or stenciled. Wallpaper was widely used during the early 19th century, often above a wainscot—or above a decorated dado. (Dado refers to the section of wall below the chair rail, and it has not always been clad in wood.)

VICTORIAN

High Victorian rooms, formal and with high ceilings, demanded treatments that began at the baseboard and rose to the ceiling like a classical entablature. By then, custom wood paneling had become too expensive for all but the wealthiest homeowners, so other materials were used to create the dado or wainscot. Looking for ways to expand the market for linoleum, Frederick Walton created Lincrusta, a linoleum-based embossed wallcovering, in 1883. A less expensive, embossed cotton rag-based paper, Anaglypta, soon followed. Embossed papers were ubiquitous as treatments for the dado. Competing treatments included real and imitation embossed leathers and textured fabrics, including grasscloth.

ARTS & CRAFTS

This early 20th-century era brought back the high wainscot. Gustav Stickley himself recommended leather as both rich and unobtrusive for use in battened or skeleton wainscots. Burlap panels constitute an authentic bungalow wall treatment, one that is easy and inexpensive to re-create. A century ago, the burlap applied to such walls was paper-backed; modern substitutes include dense, tightly woven fabrics with a significant linen content, such as linen union or bungalow cloth. Several wallpaper makers offer a faux burlap paper. The frieze is a decorative border that trims the area right below the ceiling. In the early 20th century, frieze depths ranged from as little as 8" to 16" or even considerably more.

1820

SHAKER
1820–1860
Flat-panel wainscots (to peg-rail height).

1860 1880

EASTLAKE TO QUEEN ANNE
1860–1890
Elaborate wood wainscot, or paneling to ceiling. Also embossed wainscot or decorated dado.

1890

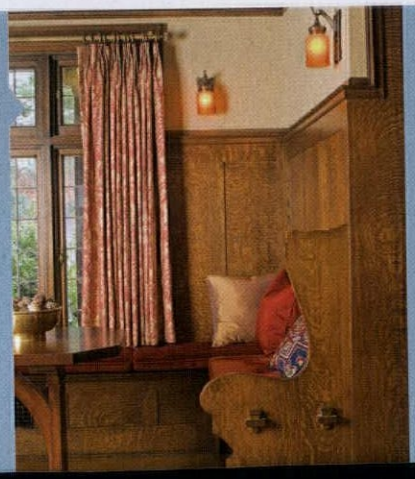
FOLK VICTORIAN TO CAMP & CABIN
1880–1950
Beadboard wainscot to full walls and/or ceilings.

OPPOSITE, TOP: PHOTO BY **DOUGLAS KEISTER**. CLOCKWISE FROM TOP: PHOTOS BY **LINDA SVENDSEN**, COURTESY; **ERIC ROTH**; BOTTOM, FROM LEFT: COURTESY **DRAYTON HALL**; PHOTOS BY **ERIC ROTH**, **BRET MORGAN**, **WILLIAM WRIGHT**

SWEDISH, ENGLISH, AND AMERICAN ARTS & CRAFTS INFLUENCES SHOW IN THIS WAINSCOT AND PLATE RAIL.

1895

ROMANTIC REVIVALS
1895–1940
Oak woodwork in Tudors. Painted raised- or flat-panel wainscot, to chair rail or frieze height. Chair rail only, painted trim color.



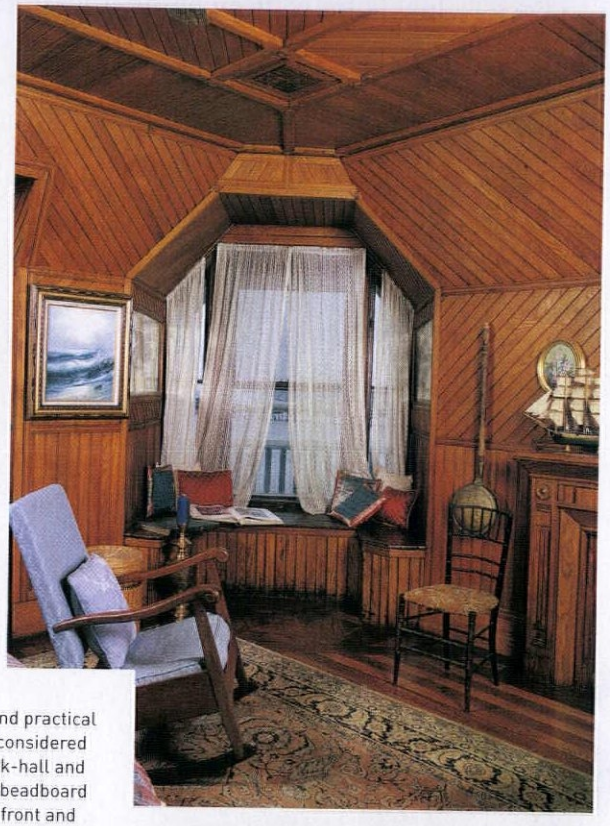
1925

ARTS & CRAFTS
1900–1925
Panel and batten wainscot to high plate-rail height.

1945

KNOTTY PINE
1945–1970
Earlier used for camps, it became a postwar reference to simpler times.

Beautiful Beadboard



Once a cheap and practical wall covering considered fit only for back-hall and service areas, beadboard now appears front and center in many high-end bathrooms and kitchens. It's just one of many legitimate wall treatments for homes of most periods.

TOP LEFT, PHOTO BY **CAROLYN BATES**. BOTTOM, FROM LEFT: PHOTOS BY **WILLIAM WRIGHT, GROSS & DALEY**. THIS PAGE, CLOCKWISE FROM TOP LEFT: PHOTOS BY **PAUL ROCHELEAU, SANDY AGRAFIOTIS, GROSS & DALEY, BOB SHIMER**

Style-book of Window & Door Draping / 1930

A few of the era's classic fittings sweeten a Depression-era kitchen.

Classic schoolhouse lights have enjoyed a renaissance in recent years, and reproductions are ubiquitous—but this one from Schoolhouse Electric has a daintier profile than most. $179, schoolhouseelectric.com

Stenciled tulips call to mind Scandinavian folk art; reproduce the effect by isolating the tulip in this border, or use the whole pattern for an even bigger decorative punch. $16.95, theartfulstencil.com

The precursor to modern built-in cabinetry, the Hoosier cabinet was a mainstay of early 20th-century kitchens. Antiques are still widely available (look for a metal tag with the Hoosier logo), along with convincing reproductions like this one. $2,999, dutchcrafters.com

Window treatments are often overlooked in the kitchen, but they're an important finishing touch to the room. This two-layer treatment—sill-length curtains over a roller shade—is simple but sweet.

Enamel "stepside" stoves, with cabriole legs and a stepped-down stovetop, came into vogue in the 1920s in a range of pastel colors. Find refurbished originals in the inventory of stove restorers like the Good Time Stove Co. $6,850, antiquestoves.net

LEFT: ARCALUS ARCHIVE

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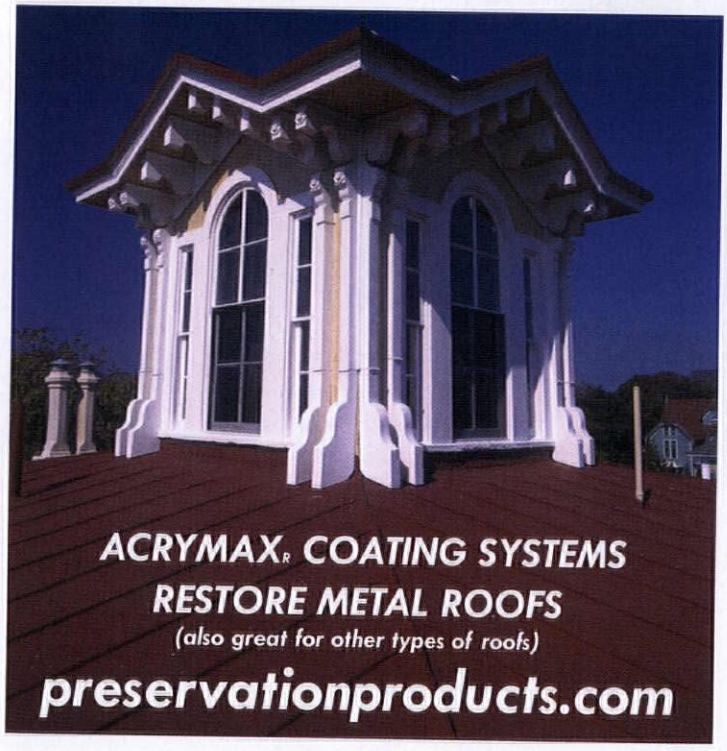

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4. LIGHTING
The sconces' vine-like swirls resemble pipes on the gaslight fixtures in common use when the house was built.

5. FLOORING
Mosaic tiles in a basketweave pattern were a typical treatment in more upscale houses.

PHOTO BY ANDY OLENICK

TIP ● **Aligning wainscoting with the top of the door** helps bring down the scale of the room, say architects Stuart Cohen and Julie Hacker, who designed this bathroom.

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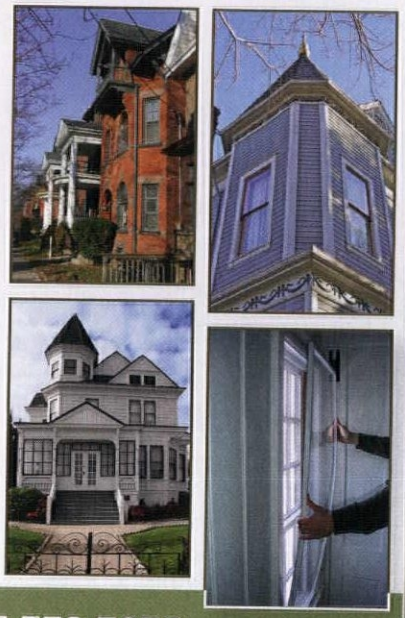

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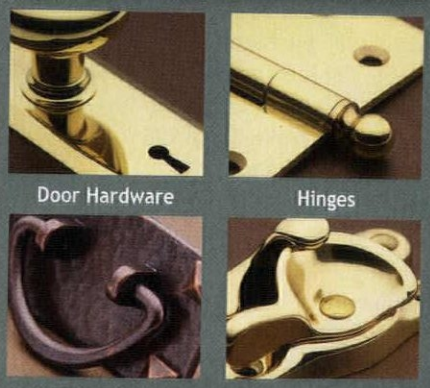

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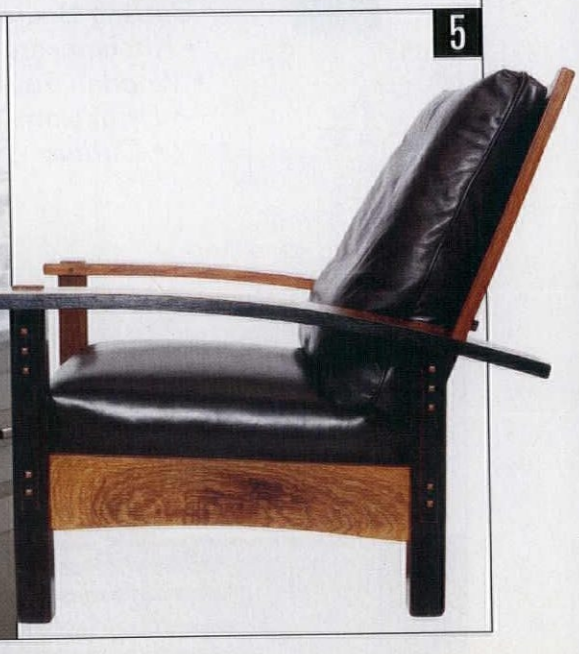

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The Arts & Crafts movement ushered in renewed appreciation for nature, reflected in structural elements all around the house, like this fireplace.

WOOD
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STONE
The artistic use of indigenous materials, like the river rock facing this hearth, became commonplace.

TILE
Handmade tiles in a range of earthy, naturalistic colors—often bearing matte finishes—were another favorite statement.

PHOTO BY WILLIAM WRIGHT

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PHOTO BY ANDREW BYOLON

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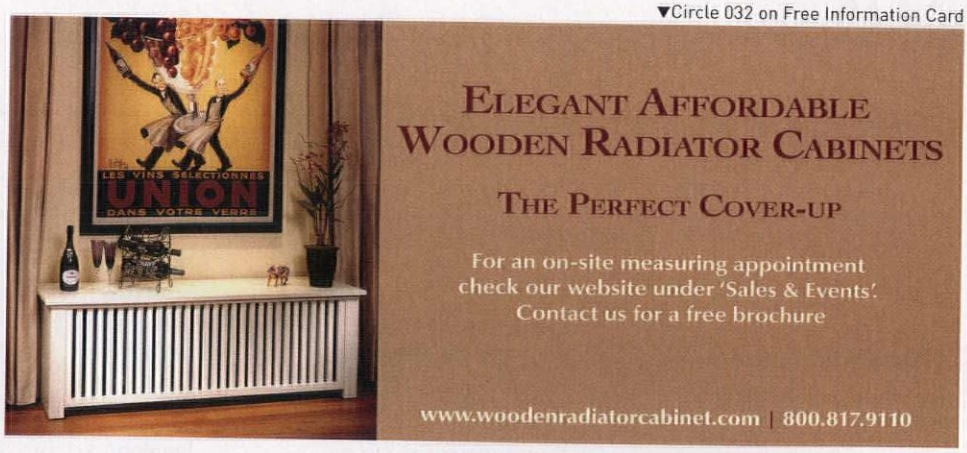

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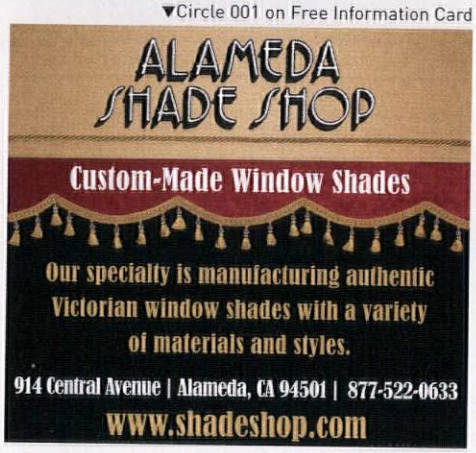

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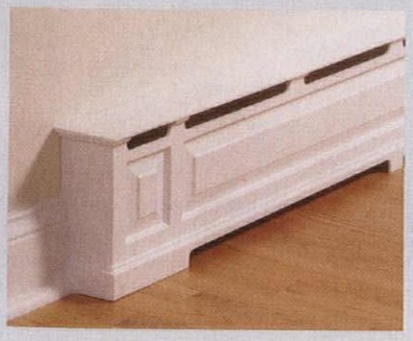

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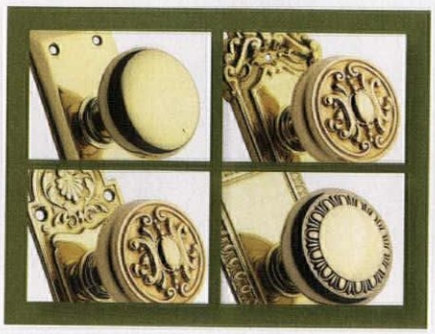

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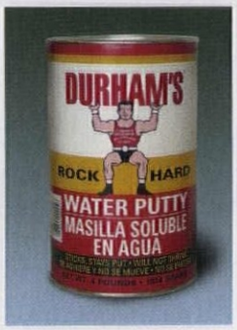

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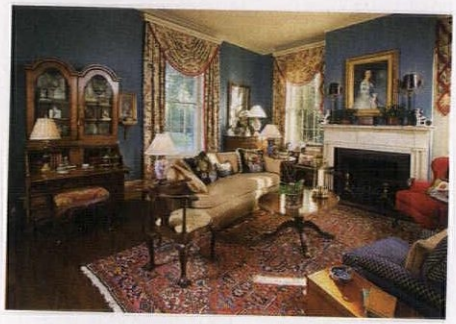

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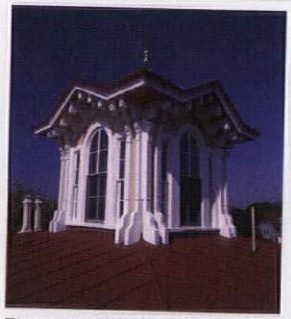

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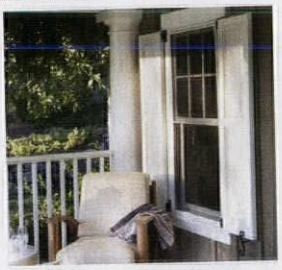

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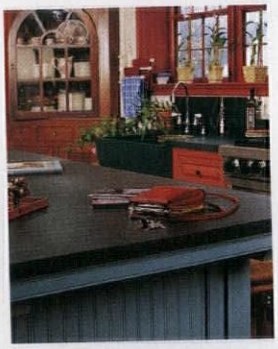

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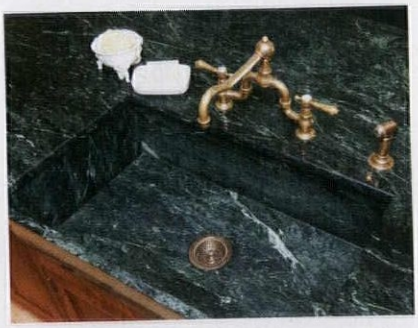

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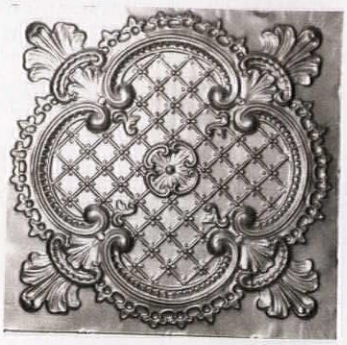

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Remuddling

THE CONCEPT OF passive solar design—orienting a house to take advantage of the sun's rays to minimize the need for mechanical heating and cooling—has been around for thousands of years. Historical examples abound, from New England Saltboxes facing south so their high front façades capture the sun, to Creole cottages with strategically placed *galeries* to provide shade. Passive solar design has gained renewed traction in recent years with the rise of the "green" movement, but obliterating half of the façade of your Folk Victorian to install a wall of windows? Seems more like a passive-aggressive move to us.

> "I said, 'Our house needs *class*, not *glass*!'"
>
> **–Kim Whittle Driver**

DO

Preserve proportions. A prominent front gable with a stepped-back ell wing (as seen on this unaltered house nearby) is a common massing for Folk Victorians. By aligning their alteration flush with the gable, the remuddled house's owners have virtually erased its pedigree.

DON'T

Go crazy with windows. We've seen plenty of remuddled houses that have had their windows covered, but too many windows can be equally problematic—not just in terms of excessive heat gain and loss, but also in terms of proportion. If a house's windows are its "eyes," this one appears to have compound peepers.

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it at **oldhouseonline.com/remuddling**. We'll give you $100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at **facebook.com/oldhousejournal**.

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